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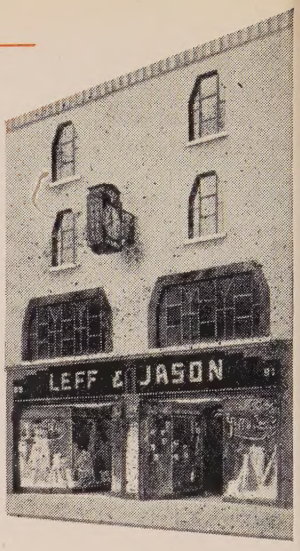

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November, 1951 Vol. 2. No. 11

Dance and Dancers

Editor: PETER WILLIAMS *Foreign Editor:* DAVID RAHER
Assistant Editor: CLIVE BARNES
WORLD'S LARGEST NET SALE IN THE FIELD

IF it was suggested that a painter of to-day, say John Piper or Graham Sutherland, should touch-up or paint-over some of the pictures in the National Gallery so as to bring them up-to-date—there would be no end of a rumpus. People would arise in their wrath and put a stop to such vandalism. But if anybody starts to mess around with ballets that are acknowledged classics, nobody seems very shocked and some critics have even been heard to mutter that it was a great improvement.

The creation of ballets need as much heartbreak, as much spending of genius, as much sheer physical labour as any other creation. Their day, like that of a painting or literary work, passes. But in spite of changing trends and fashions, certain ballets remain to become revered classics reflecting, for better or worse, the era in which they were conceived.

How much easier to alter a ballet than to sneak into the National Gallery with a tube of paint or publish a modern version of *Pride and Prejudice*. Therefore, we are frequently regaled with the deplorable spectacle of ballets " done over " to suit either to-day's fickle trends or the inability of to-day's dancers (when I recently complained about the alterations in a production of *Les Sylphides*, I was informed that they had to be made because the dancers could not keep in line).

But what damned cheek it all is ! If our dancers are unable to interpret these master works, then it is far better not to give them at all and we must just mourn the general decline in dancing. How dare these ladies and gentlemen think they are in any position to tamper with ballets that were acclaimed, by a far more intelligent audience, years, before they were born.

The fact is that their ill-mannered intervention is completely unnecessary. We were always told that America did not like full-length classics. Well, the recent tour of Sadler's Wells in that country did not show that they were in any way unpopular—completely the reverse. The truth probably is that America had never been given the chance to see them before. In Denmark the oldest-known ballets are carefully preserved and therein lies the delight of seeing everything they do. In England we make sincere attempts but there are many lapses for which future generation will have cause to revile us. When is a stop going to be put to all this desecration ?

Casse-Noisette, never at any time a satisfactory ballet, is probably the only classic where this reconstitution is permissible.

IF there is one question that we are all getting heartily sick of, it is " what is wrong with Sadler's Wells ? " A little rumour has got around that our national company is breaking-up. Like a dust cloud from Abadan this tiny rumour has spread until it has reached the furthest corner of the globe. This has mainly come about owing to a bad press for *Tiresias*, the absence of Fonteyn and Shearer, and a number of uninspired performance caused by overtiredness from the American tour. Let it be said right away that fundamentally there is nothing wrong with the Wells.

Some months ago I wrote in this column that now the creation of Sadler's Wells was over, the most difficult part of all, the continuation, had started. Just how difficult this period was going to be I had not foreseen at the time, but mercifully it had been seen by de Valois and she has done everything in her power to combat it. In the past season at Covent Garden, many new names began to take on increased prominence and it was all very encouraging. But really these people should have been given more opportunity sometime ago and then the sudden recent gap would not have been so obvious.

The smallness of the repertoire is also a factor that tends to make dancers discouraged. It must be very disheartening to know that you are going to have to plug away at the same old overworked ballets, year in, year out. The quicker the repertoire enlarges the better, and the quicker these promising young dancers are given star roles, and are allowed to keep them, the quicker this ridiculous question will cease to be asked by those who only listen to rumours.

Let it be repeated that there is nothing more wrong with the Wells now than there was five years ago and in those days few critics or members of the audience raised their voice in any sort of protest. It is only now when they mistakenly feel the company is down that this cowardly attack is made. Anyway, there was always far less wrong with the company than any other outside Soviet Russia where our ignorance causes us to assume that all is well.

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DANCE AND DANCERS
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Pearl Primus, the dancer from Trinidad, who is now appearing in London, for the first time, at Princes Theatre. She is a modern dancer who specialises in primitive, West Indian, and American dance forms. She made her first solo debut at Hunter College in 1944, *followed by tours of the United States for the next three years. Also appeared as a feature dancer in* Showboat *and* Emperor Jones. *In* 1948 *was awarded the Julius Rosenwald Fellowship to make a survey of native dances in Africa. Much of the material that she unearthed in that continent will be seen during the season.*

Cover Stories

This month's front cover, by Baron, shows Anton Dolin in the second act of *Giselle*. **This great English male dancer, now with Festival Ballet, needs no introduction to our readers for there was an article on him in April, 1950, and each month he contributes to these pages.**

The back cover is of Mrinalini Sarabhai who, together with her company of Indian dancers and musicians, is now appearing at the Cambridge Theatre.

Sarabhai was born in Madras twenty-eight years ago. Her mother, Amu Swaminathan, is a famous person in India and a member of Parliament. As a child, Sarabhai travelled with her mother and received her education in Switzerland and America. From the age of eight she studied dancing at Puknini Devi's Kalakshetra Academy of Dramatic Art. Made her first professional appearances in Madras at the age of sixteen and first came to Europe in 1949. She appeared at the St. Martins Theatre, London, and afterwards toured France, Denmark, Sweden and Switzerland. In 1950 was invited by the Egyptian government for a season which was sponsored by the Indian government. Recently completed a tour of South America.

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Ballet Espagnol of the sisters Lopez

by PETER WILLIAMS

Pilar Lopez and La Argentinita in the Zapateado that they used to dance together.
(*Photo : Bruno*)

On a bright September morning, with the first tang of Autumn in the air, several people gathered together at the Brompton Oratory to pay homage to the late Encarnacion Lopez. Six years previously, September 24, 1945, there died in New York one who, probably more than anybody, was the first to bring the various theatre arts of Spain to other countries. To-day it is possible to see the fruits of the work done by this great dancer and personality, better known as La Argentinita.

In the post war years, many Spanish dancers and companies have dazzled English audiences with their fire, the click of their fingers, the rap of their heelbeats and the clatter of their castanets. But the recent visit of Pilar Lopez and her company (virtually a memorial to her sister, Argentinitia) has shown us that most of what we have seen in the past owes almost everything to the original Ballet Espagnol.

ENCARNACION LOPEZ was born in Buenos Aires two years before the turn of the century. Her parents came from Castile but her father, who was an exporter, was working in South America. When the family returned to Spain in 1904, the young girl started her training in every facet of the Spanish dance and, in fact, every branch of the theatre arts—music and acting. At school she acquired the name " La Argentinita " as she was always talking about the country where she was born.

At a remarkably early age she mastered the many classical and regional dances of her country ; at six she was appearing in theatres dancing solos and singing. The audience in Spain is most critical and anything without the right style, or in anyway second rate, gets short shrift. From the very beginning, La Argentinita was a favourite and her popularity increased until the day she died ; to-day she is a legend. Her zest for life and vivid personality brought her into contact with all the great names in the art world. Her friendship with the poet-playwright, Garcia Lorca, had a profound influence on her work.

Her first appearance in America in 1930 was not successful. An audience so used to the usual kind of Spanish revue scena was unprepared for the real thing when it came face to face with her in the International Revue. Later a series of concert performances received the acclaim of Press and public alike.

Returning home in 1932 she formed the Madrid Ballet with Garcia Lorca. This company included the most eminent gypsy dancers of our day—La Macarrona, La Fernanda, Pastora Imperio, Rafael Ortega and many others. After appearing in Spain, the company went to Paris and soon after that disbanded.

In the meantime Encarnacion's little sister, Pilar, had been standing in the wings watching the performances, absorbing everything, and preparing to follow in the footsteps of her sister. When the chance eventually came she had a great success and was quite convinced that the audience had come only to see her. But she still had to go to school and some time was to elapse before she could accompany the sister she adored.

Encarnacion and Pilar

During the middle and late 'thirties, the sisters toured Europe, South America and the U.S.A. with a small group consisting of themselves, Argentinita's partner Antonio de Triana, and a pianist and guitarist. They interpreted the folk lore, dances and songs of their country. Every number was presented in perfect taste with a sense of the theatre which was never allowed to become vulgarised. All their costumes were copied from the original without alteration in either design or colour. It is as well to remember this because the many dancers and companies who now use the material that Argentinita discovered have altered so much in an attempt to make a more theatrical spectacle.

In 1938, Sol Hurok toured the group all over the United States and various changes took place from time to time. Eventually the principal dancers were the two sisters, José Greco and Manolo Vargas. Actual ballets were created, some to existing music such as the fine arrangement of dances to Granados' opera *Goyescas*, Ravel's *Bolero*, and Rimsky-Korsakoff's *Capriccio Espagnol* ; others to the poems and ideas of Garcia Lorca, such as *Café de Chinitas* (given at the Metropolitan Opera House with Dali decor).

As well as giving concert performances the group, in 1942, made guest appearances with Ballet Theatre. Their ballets being sandwiched between the usual repertoire.

Pilar Carries On

So devoted were the two sisters, that when Argentinita died in 1945, it looked as though Ballet Espagnol would never be revived. Pilar returning to Madrid with her sister's ashes said she would never dance again. However, by June of the following year she was persuaded to start again. It was not easy because Pilar knew only too well that her sister could never be replaced, such drive and personality occurs but rarely in any century. The company which opened in Madrid in 1946 consisted of Elvira Real, Nila Amparo, José Greco and Manolo Vargas and there they remained for a month. Pilar danced all her original roles, and Real those of Argentinita.

The programmes were very similar to before but several new ones were added. The difficulty being to keep the form the same while not in any way copying the performance of Argentinita. The taste of Pilar and her reverence for her sister's work made the new company a complete success. The first season was followed by tours of Spain and Europe.

Greco left, together with his wife Nila Amparo and a Mexican, Roberto Ximénez, replaced him. Later the company was enlarged with the addition of Alejandro Vega and Alberto Lorca.

London Debut

The company which opened at the Cambridge Theatre on September 6, consisted of Lopez, Real, Dorita Ruiz, Rosario Escudero ; and the four boys, Vargas, Ximenez, Vega and Lorca. Together with a guitarist, Luis Maravilla, and a flamenco singer, Ramon de Loja.

It is as a company, and as an example of presentation, that the season should be judged; not so much by its individual numbers though many of them were outstanding. Much had been seen before but seldom given with such taste, all of which proves that Argentinita was the parent of this form of theatrical art. and a great deal of what we have seen later is but a feeble imitation.

Pilar Lopez to-day in the flamenco Vivan Los Cabales.

Manolo Vargas
(*Photo: Gordon Anthony*)

Roberto Ximénez

Alberto Lorca
(*Photo: Baron*)

Alejandro Vega
(*Photo: Liptnizki*)

At a first glance many people were slightly disappointed at the apparent lack of excitement and noise generally associated with this kind of spectacle ; they very soon found the excitement was all there but not so obviously as usual. The dancers had been carefully picked and there was not an indifferent performer in the whole group. They all had their special place in the programme so that none of them got shoved into unsuitable numbers as so frequently happens.

The very nature of Spanish dancing gives everything spectacular to the male and, apart from the stars, the girls are apt to be overlooked which in this case was unfortunate because all of them were good.

Lopez herself is a great stylist and the way she raises her arms, the carriage of the upper part of her body, and her footwork, all proclaim her to be an aristocrat of the dance.

Her best solo number was *El Vito*, which was probably too technical to be popular with the general public. These five variations, on an Andalusian air by Infante, ran the gamut of the Spanish dance vocabulary ; a similar example in the classical dance would be the fairies variations from the Prologue of *The Sleeping Beauty*. In complete contrast was her Seguidillas in *Vivan Los Cabales* with Vega and Vargas ; one of the best arranged flamenco numbers we have seen.

Of the individual numbers the best were—the *Zapateado del Perchel* from Malaga by Ximénez ; Ravel's *Alborada del Gracioso* by Lorca who also danced a charming *Panaderos* with Real and Ruiz ; and the strange, naively charming Basque suite from the Pyrenees by Vargas, Ximénez and Real.

Probably the greatest surprise were the production numbers—*Goyescas*, *Bolero*, and *Cappriccio Espagnol*—for although we are all heartily sick of the music for the two latter, they had a freshness that made one forget how hackneyed they are.

Fantasia Goyesca, inspired by Goya to the music of Granados' opera, was beautifully presented, particularly the *Lady and the Nightingale* scene. It was a good idea to bring back the sinister *Los Caprichos* as it made the necessary contrast. The Jotas from Aragon and Valencia were well arranged and rounded it all off in an exhilarating way.

La Zapatera y el Embozado, the tragedy of the shoemaker who married a young wife, was the only long ballet using a story. Lopez has cleverly woven the dances of Spain into the narrative but it was all rather straggling, with the result that much that was beautiful lost a certain amount of effect. Based on characters of Garcia Lorca it used some of his poems and the famous lament, *Zorongo gitano*, which the poet wrote originally for Argentinita.

There is no doubt that Pilar has carefully preserved much of the material as a memorial to her sister but she has made many distinguished contributions herself. In so doing she has well served the art of her country which has reason to be proud of its First company and the sisters Lopez.

Ximénez, Lopez and Vargas in The Lady and the Nightingale *from Granados'* Goyescas.

Vega, Lopez and Vargas in Zorongo Gitano *from* La Zapatera y el Emborzado.

ALGERANOVA-International's lighthearted ballerina

by Margaret Crosland

WHATEVER other conclusions we may have come to about the International Ballet's summer season at the Festival Hall, one thing is certain—that Claudie Algeranova has established herself quite definitely as a most accomplished and charming ballerina. She needed this Festival season in London to justify the faith of her long-standing friends and to win over thousands of new admirers.

Her career has been a romantic story. Claudie Leonard, as she was until her marriage in 1945, was born in Paris, but came to England with her parents when she was nine. As far back as she can remember she always wanted to be a dancer, but her grandmother, to whom she confided her ambition, had often told her that dancing was wicked.

The result of this was that she did not start her training until quite late—she was fifteen when she went to the Cone-Ripman school in 1939. She immediately surprised her teachers by her rapid and steady progress, and they practically refused to believe that she was already fifteen. When *Picture Post* photographers visited the school they were impressed by her acrobatic skill and put her picture on the cover. They did not realise just how prophetic this publicity was.

After finishing her training and dancing in a Manchester pantomime for a few months, she joined International Ballet at its foundation in 1941; since then her development has been closely associated with this company. There have been pros and cons to this. There were the advantages of economic security, Inglesby discipline and opportunities to dance with artists such as Nina Tarakanova, Gerd Larsen, Harold Turner and Paul Petroff; there were the enthusiastic provincial audiences who could never have enough of ballet. Of course there were disadvantages—endless tours were exhausting, the repertoire was restricted by various wartime conditions, and the London public was disappointingly cool about the company, where the provinces had been so responsive.

But for Algeranova these drawbacks have hardly counted. She was very soon leading the *corps de ballet* and taking the small roles in *Swan Lake*, *Les Sylphides* and *Prince Igor* which mean so much to a young dancer. Her performance as Prayer in *Coppelia* in 1944—at the Savoy Theatre, London—was the real beginning, and Mona Inglesby had been justified in not allowing her most promising young dancer to take on anything big before she was really ready for it. Her fragile grace was exactly right for this role and anyone who saw her dance it, as I did, could see the concentration that she had given to her few moments in the long white dress and the halo. It was the beginning of true artistry. In ten years' time she will dance it as a memory, as Fonteyn danced *her* old role in *The Haunted Ballroom* at the Sadlers' Wells Jubilee last year.

During the next few years Algeranova—as she became on her marriage to Algeranoff in 1945—danced many important roles. She began to study all the big classical roles, often replacing Mona Inglesby at extremely short notice. When she eventually appeared as Odette-Odile she could really say that she knew the ballet backwards and inside-out, for she had danced every small role from the *pas-de-quatre* upwards, not to mention the *corps de ballet*.

GAIETY SHINES THROUGH

For Giselle it is more the emotional maturity that she lacks; her characteristic gaiety, which nearly always gives such a sparkle to her dancing, is in danger sometimes of being a little too skittish—and most of us are far too conservative to like our Giselle too gay. But this is a favourite role of Algeranova, in spite of the criticism she has received, and she will certainly evolve an interpretation of her own that will please in the end. Her whimsical-wistful Chiarina is excellent—the whole spirit of *Carnaval* is something she understands instinctively, which unfortunately is not true of very many dancers in England.

Another ballet which will always be associated with Algeranova—whatever its merits as a work—is, of course, *For Love of Money*. Although Algeranoff did not design the role of Ana especially for his wife he was certainly influenced by her youthful style and her well-developed dramatic power. The *pas-de-deux*, rather consciously isolated in the middle of the work is a really lovely moment, and I shall never forget the silence, and then the burst of applause from the audience on the first night at the Festival Hall, when Algeranova first danced it with Denys Palmer.

Her talent for everything gay and light-hearted is rare in England today; she deserves a role where she can express her unusual talents fully. There is a hint of Danilova in her personality but her physique is so different that many people would deny any resemblance at all. Although Algeranova confesses that she does not enjoy Spanish dancing—except as a spectator—she gave a lively performance in *Capriccio Espagnol* of the Jota, the part danced by Danilova in the Massine film. Her guiding genius will always be Elssler rather than Taglioni. *Gaiete Parisienne* sounds from its very title to carry the right atmosphere for her, and her Flower-seller is such a delightful burlesque, in very good taste, that one wishes the part was more important. Her Gloveseller is capricious and elusive, less romantic but more high-spirited than Mona Inglesby's interpretation.

As Ana in her husband's recent ballet, For love or money. (*Photo: Gordon Anthony*)

CONSCIOUS OF FAULTS

The Gloveseller, like Aurora, does reveal one of Algeranova's main weaknesses—an untidiness about the arms, a certain stiffness of the elbows and hands. Long legs help to give a fine arabesque but long arms are often more of a problem. She is now at the stage when constructive criticism is particularly valuable and she is trying hard to correct this fault; she will develop more depth of feeling also, particularly if she is allowed a little more time for concentration and is not overworked. If she had been trained in France she might have had greater attack—the contrast with Armfelt is significant here—but it might have been at the loss of natural grace.

One critic wrote recently that as the Queen of the Wilis Algeranova was, "Graceful, pretty and not at all sinister." Considering how unsuitable this role is for her, she danced it very well. Until one is a prima ballerina one cannot always choose one's roles and sometimes not even then. Algeranova's all-round experience is already a great help to her, and given a little more scope to dance in her own right—and in some new, worthwhile ballets—she will very soon be in the first rank of British dancers, in any of our companies.

In the second act of International Ballet's Giselle. *Although she has received a certain amount of criticism in this most exacting of all classical roles, she is gradually working on an interpretation that will eventually become something very personal to herself. Of all ballerinas she pays heed to constructive criticism more than any other.*

(*Photo: O'Callaghan*)

Some dancers in profile

A FEW years ago the Monte Carlo Ballet without Massine would have been as a ship without its captain. To-day this company, without FREDERIC FRANKLIN, the English dancer from Liverpool, would be in the same state. His personality, his humour, and his fine dancing abound and prevail in all he and the company are doing. A favourite everywhere, he has gone far ahead since I first discovered him dancing in a Grosvenor House Cabaret show in 1932. An Ambassador of the dance that England can be proud of.

TO-DAY the greatest technician, the smooth and perfect machine of the dance, is the Russian dancer ANDRE EGLEVSKY. Characterisation and artistry of a role are not his forte, but to watch him dance is to see the pinnacle of magnificent technique, a technique that no other dancer today surpasses.

ODETTE in *Swan Lake*, Lise in *La Fille Mal Gardée*, the Queen of Shemâkhan in *Le Coq d'Or*, Bulotte in *Bluebeard*—these great and varied roles give to IRINA BARONOVA, who danced them, her right to fame and her place amongst the few real ballerinas of this age. A stage personality of great beauty possessing a sense of humour rare among dancers. When Baronova danced everyone sensed and knew instinctively that a star of brilliance was shining, technically secure in the firmament of the Theatre.

THE first American dancer to rise to ballerina status outside her own country was NANA GOLLNER. Texas born, lovely to look upon, her career has been, and still is, erratic. The Swan Queen and the *Aurora—Pas de Deux* are, in my opinion, her finest achievements to date. The ease and effortless power with which she can dance are not only responsible for her great success, but also provide her great failing.

THE success and acclaim given ANTONY TUDOR since he first arrived in America in 1939 have placed him well to the forefront of present-day choreographers. His ballets *Pillar of Fire* and *Romeo and Juliet* stamped the English dancer from the Rambert Ballet Club as a powerful and important figure.

LEON DANIELIAN of the twinking feet. His slight figure, his rather strange and unpredictable stage personality, his strong effortless technique allied to a certain curious, personal feeling of satisfaction in his dancing, have made him a prime favourite with ballet audiences of the Monte Carlo Ballet Company. He should have equal success wherever he chooses to dance.

THE Golden Slave in *Scheherazade* was, in my opinion, his finest role. For some years no role he danced was anything but first-rate and exciting to watch. This was, as I remember, YUREK SHABELEVSKY.

CLEOPATRA . . . Zobeide . . . Francesca . . . Thamar . . . Prelude. All these and more were LUBOV TCHERNICHEVA, superb and fantastically beautiful ballerina of Diaghileff days. To-day maybe the ballerina does not dance, but her beauty remains in every look and movement. There are other dancers, other ballerinas . . . . there will only ever be one Tchernicheva.

AN electricity in the air . . . a smell of success was in the atmosphere well before the curtain rose and fell when JEROME ROBBINS and his first ballet, *Fancy Free*, made the rafters ring in the Metropolitan Opera House, New York, in 1942. Robbins, the hitherto not too popular member of the Ballet Theatre Company, made good in no small way. With success, and more success, the mask of insecurity, of aggressiveness, fell, and the Kid from Brooklyn became and will remain a dance personality, to go on to greater achievement of far-reaching importance to Ballet and the Dance.

The dancer with a technique that no other dancer today surpasses—Andre Eglevsky. Having for many years been principal dancer with the Marquis de Cuevas company, he is now with New York City Ballet.

(Photo : Walter Owen)

A GOOD and disciplined dancer of the Ballet Theatre Company, MICHAEL KIDD'S first choreographic work, *On Stage*, was an immediate success. The real and honest sincerity of his own role, the Handy Man, and that of the Girl who auditions and finally wins a place in the company, the perfect subtle satire of the Classic Ballet . . . this is Michael Kidd being honest and not pretentious.

ANTON DOLIN'S PAGE

Because of this honesty, his rise to fame, as unexpected to him as it was to all who surrounded and knew him (except perhaps his wife, whose calm confidence was a constant inspiration) will last. It is no flash in the pan.

CANADIAN-BORN IAN GIBSON danced in 1941-1942, the Blue Bird and *Le Spectre de la Rose*, with a technique, ballon and artistry that, according to many, including Elsa Maxwell, who saw Nijinsky, was not in any sense less great than this legendary figure of the dance. The War came. Ian Gibson joined the Navy. Discharged . . . and his return to the ballet was considered a natural course of events. Unhappily so far, it has not been so, and the Dance has lost, perhaps now for good, the first superb Canadian *danseur classique*.

ARNOLD HASKELL has called her "The Black Pearl of the Ballet". Since those days, Hollywood . . . a happy, rich marriage . . . and she has gathered other precious stones—diamonds, rubies, sapphires. At times, though she may not wear them around her lovely neck or on her beautiful head, nor around her well-shaped arms, the sparkle of them intrudes when she dances and there is an over-laden quality, an over-dressed effect that tends to spoil the real loveliness of the "Black Pearl of the Ballet" . . . TAMARA TOUMANOVA.

ALEXANDRA DANILOVA! Great Artist of the Ballet, I salute you . . . for your wit, your charm and your temper! I salute you for your every Balanchine creation, without whose presence in them I could not possibly bear to watch more than once. I salute your Gloveseller in *Gaite Parisienne*, the Street Dancer of *Beau Danube*, the Can-Can doll of *Boutique*, your Swan Queen! I salute you with all your lovely mannerisms . . . the legs Divine . . . for for you are TRULY GREAT!

THAT LUCIA CHASE wanted and loved to dance, that money and the things it could buy were no object, that passionately and sincerely she loved the ballet—these were the reasons Ballet Theatre came into being, and so gave America its first home-grown company. Her dancing of the Queen in *Bluebeard* was ladylike and good. Her creation of one of the *Three Virgins* in Agnes de Mille's ballet, was witty, intelligent and first-rate. She enjoyed dancing Cerrito in *The Pas de Quatre* and the Prelude in *Les Sylphides*. Her name has honour and distinction in the annals of American Dance.

JOHN KRIZA in blue woollen tights and white vest, sunburnt from a recent South American tour, auditioned on a hot summer's day in 1940 before Antony Tudor, Eugene Loring and myself. He had but to walk to the middle of the hall and I knew that here was a dancer of unusual potential qualities. To-day he is a bright, shining star of Ballet Theatre, a musical dancer of charm and glamour. In those early days he was a fine dancer, his one fault being a lack of discipline. To-day his dancing is more governed and controlled, and he takes his rightful place as one of America's great artists of the Dance.

(*continued on page seventeen*)

Yugoslav Legend in Edinburgh

by

A. V. COTON

The Edinburgh Festival has sometimes presented, during its four previous years, an attractive novelty or a group of outstanding artistic worth in the way of Ballet. This year, after two weeks of riotous success for the Sadler's Wells Ballet, the Yugoslav National Ballet from the Opera House, Belgrade, appears for one week with a repertoire of works not before shown outside their native country.

The Harem scene from Legend of Ochrid

THE company has over fifty dancers of whom nearly half are males; all are young, handsome and obviously gifted dancers. They inherit a wonderful catalogue of folk-dance from all the regions which comprise the Dalmatian countries and the Balkans.

In Belgrade, Zagreb and other Yugoslav cities there existed a strong tradition of classical ballet during much of the nineteenth century which was revitalised in the 1920's by an influx of teachers, dancers and *regisseurs* who left Russia at the time of the 1917 revolution. All ballet activity was disrupted by the German invasion and in 1945 the authorities had to start again from ground level to rebuild a dance-company, reorganize schools and open performances in theatres. All the dancers and almost all the *maîtres-de-ballet*, *regisseurs*, and choreographers are native Yugoslavs. Their country, from sympathetic reports, is full of vitality and vision; the ballet is a State-supported enterprise and can be accepted as an accredited ambassador of modern Yugoslav culture. What has Yugoslavia to offer in the way of theatrical dancing today?

The first Edinburgh programme consisted of one four-act ballet, *The Legend of Ochrid*, telling a story the prototype of which has served well for many earlier ballets from many countries. Two peasant lovers find their love opposed by parents, they arrange to elope and their plan is disrupted by a raiding party of Turks who kill most of the men and carry off the women into captivity. The hero wanders through the countryside seeking news of his beloved; one night as he sleeps by a lakeside a fairy appears to him offering magic gifts in return for his partnership in a dance. With the gift of a magic sword, ring and flower he makes his way to the Sultan's Court, slays the guards; frees all the captives and returns to his village to find the heroine restored to him. A wedding celebration makes a finale in which the entire cast takes part in an orgy of folk dancing.

Test of a plot

The test of the efficacy of such a plot as this in 1951 is that it shall be used as a basis for a pattern of choreography with some originality and individual qualities; in the result it was obvious that, with practically no alterations, this ballet with its existing choreography, decor, costumes and music would have been no novelty in 1901. Fifty years ago Diaghileff and Fokine hadn't begun their reformation of theatre dance; ballets almost indistinguishable from *The Legend of Ochrid* were being given in half-a-dozen theatres in Russia and Western Europe.

It may be that this work exactly suits the present-day requirements of Yugoslav audiences; it is filled with dancing of great vitality, its plot has a sort of naive charm that must appeal to a people fundamentally peasant and pastoral in their beliefs and philosophies. Its music has the sound attraction of familiarity (the score is a competent welding together of simple romantic melodies of the order of Glazounov with folk-melodies of eight- or twelve-bar duration); the decor and costumes are an essay in tasteful naturalism.

Trials of a good-hearted peasant

The story tells of a good-hearted peasant boy who wins his way through difficulties with gifts bestowed on him by a Fairy Princess, and so derives from the plot-convention of the enormous catalogue of romantic ballets of the period 1815-1860. In fact this ballet is in practically every respect a romantic-subject ballet identical in plot, music-style, decor and characterisation with the average popular ballet in any European nineteenth century theatre. The one respect in which it differs is in its choreography, but the difference is not one which gives the ballet any comparative value with works by any contemporary European or American choreographer active since 1910.

Whereas the choreography of the pre-Fokine ballets of this type was mainly an uninventive and narrow stylisation of "peasant" movement (interspersed with passages of academic ballet), *The Legend of Ochrid* offers a folk-dance style practically untouched by any theatrical stylisation. The dances, whether solo, duet or ensemble, are folk-dances lifted out of the village square and limited in pattern and vigour only by the space conditions of a modern stage; the Fairy (called The Pearl of Ochrid, who appears from a gigantic shell lying on the lakeside) dances almost entirely on point a series of shapeless variations; one of her companions is The Morning Star, also on point, who is the leader of a group of Nymph-Stars, a coterie of barefoot maidens dressed in flowing voiles and indistinguishable from the senior class of Miss Smith's Ladies' Academy doing their end-of-term show of Greek Dancing.

In short, the one virtue of this ballet, it seems to me, is that it suggests there is a rich heritage of suitable folk-dance in Yugoslavia which, at some future time, can be stylised into a form exploitable by an inventive choreographer. It may be a long time coming but possibly some day a creative artist can do with these talents the kind of thing Massine did with classical dancers when he taught them a stylisation of Spanish peasant dancing which led to the magnificent theatrical achievement of *Tricorne*.

On their present showing the Yugoslav dancers have a long way to go in order to acquire and digest a traditional classical dance-style—and their facility in their native folk-dance material is insufficient grounding for anything but pure folk-dance spectacles such as *The Legend of Ochrid*.

It remains to point out that all the dancers have good stage discipline and fine power as natural mimes; and one or two of the women (particularly Mira Sanjina and Vera Kostitch) possess a suppleness of torso which, in at least one case, derives from some pre-war training in the Jooss-Leeder school of Modern Dance.

New Books

A Seat at the Ballet, by Caryl Brahms (Evans Bros., Ltd. 12*s*. 6*d*.)

Miss Brahms' book, like so many books on ballet, is intended for the new ballet-goer. It is a sensible work, full of common-sense about general principles, which could prove of the greatest assistance to tyros and neophytes. Despite its one or two minor factual errors it makes admirable complementary reading to the rather more detailed primers of Franks and Haskell. Miss Brahms is a woman of taste, and although her taste is not always mine, she never sets herself up as an oracle and it is as stimulating to disagree with her opinions as it is gratifying to concur with them. Unfortunately, Miss Brahms insists on having her little joke, an insistance that results in some occasional bad puns, and in her quest for the merry quip or memorable phrase she loads her prose with taffeta phrases and three-pil'd hyperboles. The book is extremely well got up by its publishers, and is illustrated with seventeen photographs.

EXPECT THESE

Lifar on Classical Ballet, by Serge Lifar (Wingate, 21*s*.)
The Other Mind: A Study of Dance and Life in South India, by Beryl de Zoete (Gollancz, 42*s*.)
A Pathway to Dalcroze Eurythmics, by Ethel Driver Introduction by Beryl de Zoete. (Thomas Nelson and Sons, Ltd., 12*s*. 6*d*.)

And what exactly are Dalcroze Eurythmics? Let Miss Driver speak for herself. "Eurythmics implies a method of movement of the body to music; the movement being, not merely accompanied by the music but suggested by it and growing out of it, so that the two become complementary". Eurythmics, which were first studied seriously and systemised by a Swiss professor of music, Jacques Dalcroze, are frequently used in ballet schools to inculcate sensitivity to music and a greater understanding of the basic relationship between music and the dance. This comprehensive and authoritative book, is, I suggest, essential for all teachers entrusted with "Music and Movement" classes in infant schools. Members of the general ballet public should also be interested. A.C.

The path of Iberian rhythm

We have been treated to so many performances by dancers from Spain in recent months that it is not unlikely that, in future, 1951 will be known in the annals of London ballet as "Spanish Year".

THESE visits from the dancers and musicians of other lands are all to the good, as long as we accept them in the right perspective and realise what they mean—and what they do not.

But they do make many of us think in terms of the music of other nations and races. We have had a lot of what we have called "national Spanish music"; just as in other periods we said that we had heard a lot of Russian music, or French music, or, in the case of one or two performances last year, American music.

It is comparatively easy to label our dances and to say that this or that or the other dance is a "national" dance of a particular country, because in actual fact we do find mazurkas coming from Poland, jotas from Spain, trepaks from Russia, and so on.

How far we might find different conclusions depends upon how far back into history we go; and in dance history we cannot go back very far. Four or five centuries are quite a lot in dance history.

But musical history is a lot longer than that. And so is the recorded history of movements and migrations of peoples. And when we begin to delve into that kind of history many of the musical "national boundaries" have a habit of quietly fading out of the picture.

It used to be a commonplace of musical conversation that the Russians wrote better "Spanish" music than the Spaniards themselves. That was in the days when the popular knowledge of Spanish music was confined to such things as Rimsky-Korsakoff's *Capriccio Espagnol* and the general Slavic interest that followed the visit of the great Russian composer Glinka to Spain a hundred years ago.

And that particular interest was successful, not only because the Russian musicians were good observers and sound technicians, but because their own particular musical tradition sprang from the same source.

The general type of music that we call "Spanish" today is not, in fact, Spanish at all—it is Oriental; and if you go back you can trace it, as well as what is called the "Russian" type, to sources in Central Asia.

To Russia it flowed naturally; to Spain it came through the Middle East, from the Arabs across to Morocco, and from there to Moorish Spain. And one thing we must not forget is that the Moors occupied southern Spain for seven hundred years until their expulsion in 1492, a period as long as from the signing of Magna Carta to this day.

The migrations of the race known as Gypsies followed much the same route as the music—they certainly ended up in much the same places. So that if you happen to find a great deal in common between the peasant dancing of Russia, the czardas of Hungary, and the flamenco of Andalusia, in both music and dancing, you are merely recognising the fundamental common origin of three things that, originally, came from the same place.

This is, of course, simplifying the problem. Many things happen on a long and slow road: some habits and influences are dropped, others are picked up and carried along. But the direction of the main stream can be seen—it would be better in this case to write "heard".

If the visits of people bringing us the national arts of other lands in dancing and music have any great value, it is because they add to our store of knowledge. Although profoundly interesting in itself, the Spanish national dancing and music we have had this year is even more valuable as a link in a chain—in this case a chain leading back to a past that is not yet completely visible.

We, today, are fortunate enough to be able to look back on national music and dance along two main streams springing from the same Asian source: through Russia across Europe, and through the Middle East across Africa and Spain.

Backward Glances 7

LA ARGENTINITA, Frederico Rey, and Pilar Lopez in the third movement (Jota) from Rimsky-Korsakoff's *Cappriccio Espagnol*. It was La Argentinita, who together with Massine, was responsible for the first choreographic version of this Russian vision of Spain. It was possible to see Argentinita's version when the Pilar Lopez company was at the Cambridge Theatre recently. The great contribution made by these two sisters to the theatrical dance of Spain is dealt with in full on pages six and seven.

(*Photo: Bruno of Hollywood*)

Music

by EVAN SENIOR

And if we cannot learn a great deal from what geologists would call the "debris" carried by these streams, we don't deserve to have either eyes or ears.

New Records

Pineapple Poll (Sullivan-Mackerras). The complete ballet score, played by the Sadler's Wells Orchestra, conducted by Charles Mackerras. Columbia, DX.8387-92. Six 12-in. records, 6*s.* 10*d.* each (41*s.* complete).

CHARLES MACKERRAS, who arranged the music for *Pineapple Poll*, obviously loves his Sullivan tunes as well as I do; and knows them, too, in their correct setting. In addition, he proved himself in this arrangement a master of orchestration.

Now, for those who agree with me that *Pineapple Poll* is one of the most delightful light creations of English ballet (let us say British, for Cranko is South African and Mackerras is Australian), comes the complete set of the recorded music, issued by Columbia on six double-sided records.

Some records sound as if the people doing the playing had been out to get the job over as soon as possible, their minds already on the after-work cup of tea or pint of beer. Others give you the impression that the conductor and performers were having the time of their lives, enjoying every note they play. These records fall into the latter group.

I don't think I've ever heard an orchestra enjoying itself as much as the Sadler's Wells Orchestra does in this performance. Charles Mackerras is conducting, and they all sound as if they were revelling in one great jolly party. There is zest and punch and youthful enthusiasm, intensity in the delightful little passages of sentimental artifice; and over the whole thing floats the little cloud of bubbles that tickle your nose over a glass of champagne.

If ever an "arrangement" captured the true spirit of Sullivan music, this one does; and if ever a performance had delight in every note, and a record had captured it, this one has.

I won't go into the clever arrangement of the tunes, the brilliant counterpoint and the subtlety of placing of melodies from different parts of different operas. If you don't know and love Gilbert and Sullivan you won't appreciate them fully; and if you do, you won't need my explanations.

The records themselves are excellent—some of the best examples of glittering orchestral recording I have heard for a long time. There are six of them. It's a lot of records, and as a whole set, a lot of money, but a lot of fun!

G. and S. enthusiasts among balletomanes may be interested to know the sources of the different items. Here they are, but this is only a skeleton, as the many tunes are so skilfully interwoven that only an approximation is possible:

Side 1: Opening Scene—*The Mikado, Trial by Jury, The Sorcerer, Patience, The Gondoliers.*
Side 2: Poll's solo—*The Gondoliers, Pas-de-deux* by Poll and Jasper, *Patience.*
Side 3: Belaye's solo—*Cox and Box.*
Side 4: *Pas-de-trois—The Mikado, Pinafore, Ruddigore, Pirates of Penzance.*
Side 6: Poll's solo, Scene II—*Iolanthe.*
Side 7: Jasper's solo—*Princess Ida.*
Side 8: Belaye's solo, Scene III—*Princess Ida,* Sailors' Drill, *Ruddigore.*
Side 9: Poll's solo, Scene III—*Princess Ida.*
Side 10: Entry of the Bride—*Trial by Jury, Iolanthe.*
Side 11: Reconciliation Scene—*Ruddigore.*
Side 12: Finale—*Trial by Jury, Pinafore, Patience, Pirates of Penzance, Di Ballo, Yeomen of the Guard.*

Above. Robert Lunnon and Svetlana Beriosova in the pas de deux *from the first scene. The beautiful costumes by Cecil Beaton have been inspired by the eighteenth century and seem very similar to those designed by Alexandre Benois for Fokine's* Pavilion D'Armide.

Below. The finale of the last scene—The Kingdom of Sweets. Fifield and Blair are seen stage centre. On the left are the three Spanish dancers, Sear, Trecu and O'Reilly. On the right is Stella Clair (Coffee from Arabia) surrounded by her escort—Graham McCormack, Arnott Mader, and Peter Wright. In the other groups, the four Nougats from Russia are seen surrounded by Crystallized Flowers. Right centre, Maryon Lane is seen sitting on the knee of Maurice Metliss (Tea from China).

(Photos: Angus McBean)

CASSE-NOISETTE

New Ballets

KINGDOM OF SNOW AND KINGDOM OF SWEETS

Revised version, first given by the Sadler's Wells Theatre Ballet at Sadler's Wells Theatre on Tuesday September 11, 1951. Choreography, by Ivanov, revised by Frederick Ashton; Music, by Tchaikowsky; Decor and costumes, by Cecil Beaton.

SCENE 1. THE KINGDOM OF SNOW.

The Queen .. .. Svetlana Beriosova
The King .. .. Robert Lunnon
Snowflakes:

SCENE 2. THE KINGDOM OF SWEETS.

The Sugar Plum Fairy .. .. Elaine Fifield
The Nutcracker Prince .. .. David Blair
Sugar sticks: Patricia Miller and Carlu Carter, Stella Farrance, Annette Page, Veronica Vail.
Chocolate from Spain: Sheilah O'Reilly, Margaret Sear, Pirmin Trecu.
Coffee from Arabia: Stella Claire, Arnott Mader, Graham McCormack, Peter Wright.
Tea from China: David Gill, Maurice Metliss.
Nougat from Russia: Donald Britten, Stanley Holden, Donald McAlpine, Walter Trevor.
Crystallized Flowers: Maryon Lane, and Yvonne Barnes, Maureen Bruce, Josephine Gordon, Sheila Nelson, Sara Neil, Joanne Nisbet, Hermione Harvey, Pauline Wadsworth.

CASSE-NOISETTE was first produced at the Maryinsky Theatre, St. Petersburg, in 1892. The first full-length production in England was given by The Sadler's Wells Ballet in 1934. It was again revived, with new scenery by Dobouzhinsky, in 1937. The full version has not been in the Sadler's Wells repertoire since the war though the Theatre Ballet have continued to present the final act as a divertissement.

It was decided to give a fuller version of the work for the American tour which would make a one-act ballet of the Kingdoms of Snow and Sweets. Frederick Ashton was called in to revise the choreography. This he has done with taste and invention while keeping it to the original pattern of Ivanov.

The work opens with a *pas de deux* for the Snow King and Queen. This was danced with great authority and style by Beriosova and Lunnon, which immediately gave an Imperial air. Ashton has interpolated a variation for Beriosova to some music I cannot remember hearing in this ballet before. Lunnon is the right height for her and partnered well.

A transformation through green grassy Spring brought us to the lush vulgarity of summer, looking like a Rockingham fruit dish. Most of the costumes were far too elaborate and made it impossible to see the intricacies of the choreography though many of them, individually, were beautiful.

Fifield and Blair danced a beautiful *pas de deux* as the Sugar Plum Fairy and the Nutcracker Prince. The way the line of their two bodies mingled to make a perfect composition was a joy to watch.

P. W.

Sheilah O'Reilly, Pirmin Trecu and Margaret Sear in the Chocolate from Spain pas de trois. *These chocolate brown costumes were some of the most charming in the whole ballet.*

Maryon Lane as the leader of the Crystallized Flowers in the famous Valse des Fleurs. *Her costume was of pink and grey. The* corps de ballet *who surround her, each represent a different type of flower.* (*Photos : Angus McBean*)

ANNABEL LEE

First given at The Deauville Theatre, 26 August 1951, by The Grand Ballet du Marquis de Cuevas. Ballet and choreography by George Skibine, after the poem by Edgar Allen Poe. Music by Byron Schiffman; costumes and decor by Andre Delfau.

CAST

Annabel Lee	Marjorie Tallchief
The Poet	George Skibine
Her Highborn Kinsmen	Michel Resnikoff, Roland Lorrain, Donald Spotswood

The music was written by a young American Composer, Byron Schiffman. A flier in World War 2 he was one of the first Americans to be shot down and spent some years in a P.O.W. camp, where he first composed music. After the war he studied with Honneger and this is his first work to be performed. The poem was sung by a tenor. This ten minute dance-ballad has costumes by Delfau which are of no definite period; just many and many a year ago, but romantic in spirit. The scenery represents a seaside town in the style of Victor Hugo drawings.

The two photographs below, of Tallchief and Skibine, were taken on the beach at Deauville where the ballet was first given.

(*Photos : Lido*)

It was many and many a year ago,
In a Kingdom by the sea;
That a maid there lived,
Whom you may know,
By the name of Annabel Lee,

And this maid she lived with no other thought,
than to love and be loved by me.
I was a child and she was a child,
In this Kingdom by the Sea;

But we loved with a love that was more than love,
I and my Annabel Lee.
With a love that the winged seraphs of Heaven,
Coveted her and me.

And this was the reason that long ago,
In this Kingdom by the sea,
A wind blew out of a cloud,
Chilling my beautiful Annabel Lee.

So that her Highborn Kinsmen came,
And bore her away from me,
To shut her up in a Sepulchre,
In this Kindgom by the sea . . .

* * *

And so, all the night-tide,
I lay down by the side,
Of my darling, my darling,
my life and my bride.

Fifield and Poole in Act two.
(Photo: Denis de Marney

COPPELIA

New production first given by Sadler's Wells Theatre Ballet at Sadler's Wells Theatre on September 4, 1951.

Choreography by Lev Ivanov and Enrico Cecchetti, reproduced and amended by Nicolai Sergueeff; book by Charles Nuitter and Arthur Saint-Leon; music by Delibes, third act orchestrated by Gordon Jacob; decor and costumes by Loudon Sainthill.

ACT 1. THE SQUARE OF A LITTLE TOWN.

Swanilda .. .. Elaine Fifield
Frantz .. .. David Blair
Dr. Coppelius .. .. David Poole
Coppelia .. .. Carlu Carter
The Burgomaster .. .. Robert Lunnon
His Wife .. .. Hermoine Harvey
Swanilda's friends: Maureen Bruce, Stella Farrance, Pauline Harrop, Sara Neil, Annette Page, Veronica Vail.
Mazurka and Czardas: Sheilah O'Reilly, David Blair, Stella Claire, Michael Hogan, and Romayne Austin, Brenda Averty, Yvonne Barnes, Shirley Bishop, Karen Bliss, Joanne Nisbet, Margaret Sear, Pauline Wadsworth, David Gill, Don Gillies, Arnott Mader, Donald McAlpine, Graham McCormack, Maurice Metliss Walter Trevor, Peter Wright.

ACT 2. INSIDE DR. COPPELIUS' WORKSHOP.

Swanilda and her friends, Frantz, Dr. Coppelius, Coppelia and

The Chinese Doll .. .. Walter Trevor
The Crusader .. .. Don Gillies
The Pierrot .. .. Karen Bliss
The Astrologer .. .. Graham McCormack
The Oriental Doll .. .. Romayne Austin

ACT 3. THE DUKE'S GARDEN.

The Duke .. .. Robert Lunnon
His Attendants .. .. Arnott Mader, Graham McCormack

THE FESTIVAL OF THE BELL:

1. *The Dance of the Hours:* Brenda Averty, Romayne Austin, Shirley Bishop, Karen Bliss, Yvonne Barnes, Carlu Carter, Josephine Gordon, Hermione Harvey, Sara Neil, Joanne Nisbett, Annette Page, Margaret Sear.
2. *Dawn* .. .. Patricia Miller
3. *Prayer* .. .. Svetlana Beriosova
4. *Hymen*, the betrothal dance: Sheilah O'Reilly, Donald Britton.
5. *Pas de Deux:* Elaine Fifield, David Blair.
6. *Dance of the Harvesters:* Yvonne Barnes, Shirley Bishop, Joanne Nisbet, Pauline Wadsworth.
7. *Variation* .. .. Elaine Fifield
8. *Variation* .. .. David Blair

Follies: Maureen Bruce and Stella Farrance, Sheila Nelson, Doreen Tempest, Veronica Vail.
Peasant Boys: David Gill, Don Gillies, Michael Hogan, Maurice Metliss, Donald McAlpine, Walter Trevor, Peter Wright.

Fifield, Blair and Poole—September 4

THE first performance of this new revival was decidedly less than excellent. Designers of the nineteenth century classics are frequently blamed for failing to subjugate their personality to the demands of the ballet. While no one could conceivably accuse Loudon Sainthill of revealing any personality, his decor will doubtless not be so rapturously received by everyone as it was by the first-night Sadler's Wells audience. Nevertheless there have been worse designs than these commissioned by the Sadler's Wells organisation and all could have been forgiven if the actual production had risen above the mediocre. It did not.

The opportunity, so splendidly taken a week later with the new production of *Casse Noisette*, to rechoreograph most of the ballet was missed. No one can pretend that the present choreography bears anything but a most slight resemblance to the original production, and much of it is of admittedly recent origin. Consequently it is not worthy of that reverence due to antiquity, nor can it, as surely anyone can see, demand the respect owed to a great work of art. Not only the choreography but the ballet's actual production lacked sparkle and originality. The First Act was played as though it were a divertissement. No appreciable attempt was made to place the dances within the dramatic framework of the ballet, although it must be accounted a step in the right direction that Frantz now leads the Mazurka and Czardas. But how silly it is to allow the dancers in the First and Last Acts to stand around like tailors' dummies who have not been properly introduced.

Moreover the smaller points of production do not appear to have been as well-contrived as they might have been. Should Swanilda, who is so piqued at being ignored by the doll said to be Coppelius' daughter, be the person to tell the villagers of Coppelius' habit of constructing life-size dolls? Would it not be better to revert to the original scenario in which, I believe, this secret was divulged by an old woman called Nettchen? Would it not add to Frantz's character if, as in Frederic Franklin's playing of the role, he was one of the youths who torment and jostle the old toy-maker? And surely dusk falls with a startling suddenness in this town, even for Ruritania.

Of all the classical leads Swanilda is that best suited to a young dancer—after all the ill-fated little Bozzacchi was only seventeen when she created it. Elaine Fifield by all the rules of the game should have been a born Swanilda. Greatly improved, just lately she has been dancing Odette with a new-found maturity, and a few months ago she gave a superb soubrette performance in *Pineapple*

Loudon Sainthill's first act decor with Fifield and Blair centre. *(Photo: Denis de Marney)*

Poll. But what went wrong with her Swanilda? Not that she was ever less than competent, not that her performance lacked in technical accomplishment, but we could have sacrificed much of this competence and accomplishment for a little gaiety or vivacity. She had confidence but little enthusiasm, and one could understand all too well Coppelius mistaking her for a doll. I was unable to see her second performance but am told, and can well believe, that she was very greatly improved.

Blair's conception of Frantz is brash and oafish. This fits in well with the butterfly-transfixing episode, but hardly makes him a very likeable character. He partnered efficiently but did not dance as well as usual. He normally compensates for his lack of elevation by technical brilliance, but on this occasion the brilliance was somewhat dimmed.

Poole's Dr. Coppelius was carefully thought-out and quite cleverly characterised. He has gone back to Hoffmann rather than to Helpmann, and decided to cut out the buffoonery and make out flesh creep. At this performance his mime did not always carry complete conviction, although his interpretation was very interesting.

Patricia Miller was not at all good as Dawn, her dancing being most unsteady. In the banal dance, Prayer, Beriosova's Russian tragedy look did not excuse some unexpectedly uneven dancing. The *corps de ballet* were somewhat lifeless—in fact probably the only person to emerge from the evening's entertainment with an enhanced reputation was Sheilah O'Reilly. Both in leading the Czardas and in dancing the betrothal dance she was delightful and alive. She possessed all the qualities that the whole production lacked.

Beriosova and Blair in the first act pas de deux. *Her only performance in England in this particular role appears to have been historic. All those upon whom it is possible to rely, are agreed that it was one of the best Swanildas' for many years. Unfortunately this performance coincided with the first night of Pilar Lopez' Ballet Espagnol so the press will have to wait until the company returns from their tour of the States before giving their verdict. We could well do with a great interpretation of this role in England as it has been so, sadly misunderstood by even the greatest ballerinas.*

(*Photo: Roger Wood*)

Beriosova, Blair and Holden—September 6

BETTER, better, much better. Beriosova is the most delicious Swanilda to be seen in London for years. She was gay and charming, dancing with terrific spirit for the sheer joy of living. See her in the first Act, vivacious and a little petulant, completely the belle of the village; watch her in the second Act, bewitchingly naughty, good-naturedly teasing Coppelius, dancing the Spanish number as a devastating skit on the grand manner; finally, observe the tender graciousness of her last Act *pas de deux*, note her style, grace and dignity. Who else could give us a Swanilda of this youthful spontaneity?

Perhaps Beriosova's exhilaration overflowed and infected the rest of the company, or perhaps (more mundanely) they had got over their first-night nerves, whatever the reason they gave a much more lively performance. Blair danced Frantz more like he should have done on the first night and Miller was better, although still not good enough, as Dawn. Stella Claire gave a little bit more than Beriosova to Prayer, and O'Reilly was no longer the solitary bubble in an otherwise flat bottle of pop.

Holden's is a workmanlike character-sketch of Coppelius in the traditional style. Old, almost to the point of senility, doddering, more like the superannuated Butler of Treginnis than that mansion's unfortunate Master, given time this should work up into a very good characterisation. Most fortunately Holden has resisted the temptation to over-play the character and his portrayal of the part is not without dignity. In taking the middle way between Helpmann and Poole it may well be that he will arrive at the most acceptable reading.

Maryon Lane and Pirmin Trecu in the same pas de deux. *She has long needed a chance to take a role of such dimensions. A dancer who has been neglected far too long in spite of the fact that she does nearly everything extremely well. The fact that she will be alternating with Fifield and Beriosova during the American tour, should give her the confidence she so badly needs. She has a very personal style that should be developed and now that she has a role she can "get her teeth into" she ought to reach full ballerina status more rapidly.*

(*Photo: Denis de Marney*)

Lane, Trecu and Poole—September 8

IT is one thing to be excellent in the *Giselle—pas de deux*, but quite another to sustain three acts of a full-length ballet. Fortunately Lane justified all hopes. Her Swanilda was not quite impeccable technically—the part's difficulties which had been non-existent with Fifield, but evident with Beriosova, were slightly more evident with Lane—but she covered up with a fine display of attack. Her characterisation was of a frank, open, generous-hearted little creature and her performance contained quite a number of well-thought-out and original pieces of "business" which particularly enlivened the second Act.

Trecu's Frantz was also full of original touches, and I very much liked his conception of the part, as a shy, diffident boy. He partnered well, but his variation was more notable for its panache and showmanship than for its dancing.

Poole had strengthened his Coppelius. Pauline Harrop appeared as Prayer and proved the best of the part's three interpreters. She danced it quite coldly with a minimum of sentimentality; if the dance must be done at all, please let it be done like this.

CLIVE BARNES

CHRISTMAS NUMBER

Dance and Dancers **continues to sell out within a few days of publication. Be sure of our special Christmas number and order today or, better still take out a subscription and make quite certain.**

curtain up!

SEPTEMBER, 1951, seems to have seen more parties for ballets companies than any previous month in the year.

On the stage of the Embassy Theatre after the opening performance of the Ny Norsk Ballet, it was possible to meet many dancers new to London. Tall, fair, principal male dancer Hans Kjolaas told us that all the company have read DANCE AND DANCERS since the beginning. Margot Fonteyn, who together with Helpmann gave a performance in Oslo to raise money for the company, was there to greet her old friends. It was a great pleasure to us meeting Louise Browne (one of the founders of the company) as in the years between the two wars we used to sit goggle-eyed at the Gaiety where she was almost a permanent leading lady. To-day she looks as young as in those days.

THE Hurok party has almost passed into history. Given on the night of the *Casse Noisette premiere* it was principally a farewell for the Sadler's Wells Theatre Ballet. Pink champagne flowed and there was plenty of the usual coloured kind for those who preferred it (and a very good Heidsiech too!). The evening revolved round the genial figure of Sol Hurok who made himself charming to everyone. At a table with Cyril Beaumont, sat Margot Fonteyn in a wonderful Dior dress with a full three-tiered skirt of pleated black chiffon over white tulle. As the evening bore on, Ian Keith (manager of Sadler's Wells) played on the piano and many couples who had a few hours previously been dancing to the strict classical vocabulary, showed that they were equally at home in the ballroom. We were never quite sure what time we got home from that party.

No, this is not a Crossing the Line ceremony, but a party to celebrate the first day of shooting a new film at Deauville. Director Kenneth Anger is seen holding a glass (left centre). Film star ballerina Rosella Hightower is kneeling centre surrounded by members of the de Cuevas company. The film, Hymn to the Ocean *is based on the poems of Maldonor*

(*Photo: Duncan Melvin*)

ON the following night we were quite certain because a kindly management had provided transport to make sure that we were not stranded in Croydon. This was a birthday party to celebrate the second anniversary of Festival Ballet, given in the foyer of the Davis Theatre, Croydon, after the performance on September 12. Markova and Dolin cut the cake on which were two candles. Prominent was a beautiful model theatre made by stage director Ben Toff. This had every detail in perfect proportion. It is possible to plan the lighting of every ballet without wasting hours of time in the actual theatre. The stage setting shown was of the second act of *Giselle*, such a good replica that it almost seemed as though we were looking at the ballet from the dress circle.

THERE were also many parties given for Pilar Lopez and her company. Markova and Dolin gave a farewell one before Festival Ballet left for their long tour. Both are old friends of Pilar. As is usual with all parties attended by Spanish dancers, somebody started to dance. Soon all the company became involved in a Sevillianas which no doubt would have gone on into the small hours—but the neighbours started to complain. The famous pianist Richard Farrel played music by Liszt and Granados and it was interesting to hear the original piano version of some of the music which was used in the show.

After these and many other parties we are hoping to settle down to a quiet winter in preparation for the Spring which already seems more pregnant with prospective visits than ever before.

IT is not generally known that our own beloved Gracie Fields is a ballet lover. While she was recently in Paris appearing on the Tallulah Bankhead programme, Dolin took her to a Champ-Elysées rehearsal. Ruth Page was rehearsing the rather complicated love *pas de deux* for Leon Danielian who had just joined the company. After they had writhed about for a very considerable time trying to master the complexities of the not easy dance, Gracie turned to Dolin and said: "Is that all they are going to do, luv."

A few nights later she went to see Festival Ballet while they were at Golders Green and loved the whole evening. After the performance she went on the stage to meet the company. The huge crowd that collected outside the theatre to greet her was proof of the adoration that the British public will always have for her. It is not often in a dance magazine that there comes an opportunity of saluting a great artist of the Music Hall. But we would like to say here and now that as far as we are concerned you will always be tops, Gracie.

PAUL Draper, who is now touring the country with his Aunt Ruth, recently took his daughter Susan to France. He was looking forward to introducing her to the wonders of French cooking but it was not quite so easy as he imagined. He had to drive at least sixty miles from the coast before it was possible. Restaurants there were in plenty but they only advertised "Le Fish and Chips Anglais," "Le Afternoon The Anglais" and "Le fif-oclock avec Hovis." All the things we leave England to avoid. A few nights later he dressed

odd jobs...

Slava Toumine, one of our regular readers, was originally a soloist with the de Basil company and Ballet de Russe Monte Carlo. He retired from the stage and designed ties for Countess Mara in New York. He is now owner of the New York branch of Dominique France, and still designs the most original ties in the world. Married to Nesta Williams who owns the Ottawa Ballet which recently had such a success at Lake Success.

(*Photo: Alfredo Valente*)

happy birthday to...

Barbara Milberg	New York City Ballet	November 6
Joseph Van Allan	De Cuevas Grand Ballet	November 13
Yvonne Barnes	Sadler's Wells Theatre Ballet	November 14
Ram Gopal		November 20
Don Gillies	Sadler's Wells Theatre Ballet	November 20
Stella Claire	Sadler's Wells Theatre Ballet	November 23
Peter Wright	Sadler's Wells Theatre Ballet	November 25
Jocelyn Vollmar	De Cuevas Grand Ballet	November 25
Nicholas Magallanes	New York City Ballet	November 27
Shaun O'Brien	New York City Ballet	November 28

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, Mersey House, 132-4, Fleet Street, London, E.C.4. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post cards early.

up her hair and took her for a birthday treat to the celebrated Maxims but although she will never forget the evening, the finest Chateaubriand did not impress her for she was more used to American steaks.

THIS column seems very concerned with food but before we leave the subject we should like to say one more thing. If you are giving after-theatre parties to foreign dancers, please see that they have enough to eat. Usually they have nothing to eat between lunch time and eleven o'clock at night because it is bad to eat before a performance. The spectacle of dancers wandering the streets at two in the morning, trying to find somewhere to supplement the sandwiches that they were given at a party, is distressing and need not occur if people would realise that food is an essential to a dancer.

MISS M. ROBERTS of Highbury sends us the following note:

"At a recent performance of *Giselle* by Moira Shearer, the audience was highly amused when the rejected necklace, flung with the customary violence at the feet of Princes Bathilde, skidded clean across the vast expanse of the Covent Garden stage, and with speed and unerring precision made a perfect exit round the opposite back flat.

"One is reminded of the famous occasion, which might have been invented by Beachcomber, when the necklace shot forward over the heads of the orchestra, whirled madly round the conductor's baton, and finally executed a perfect parabola into the horn of the second trombone."

DANCERS IN PROFILE

by ANTON DOLIN

(*Continued from page nine*)

TRULY from the ranks of the *corps de ballet* rose a fine, a great American ballerina. I would call her the "Cornell", the "Flagstad" of the ballet. Her technique is hard and sure. Her dramatic quality is firm and supertense. Once Antony Tudor stated that Hagar in *Pillar of Fire*, which she created could be danced by others. However I remain convinced that Hagar is such an individual creation of NORA KAYE'S that without her the success of *Pillar of Fire* would have been but a flame, and a slightly damp one at that.

THE great IGOR YOUSKEVITCH does two things superbly well. One is to dance, the other is to play Poker. Sometimes it is difficult to know which he enjoys the more . . . his brilliance at the one or his power at the other. The charm and simplicity of manner that was so forceful, and was acclaimed some few years ago, may become a burden, a handicap. For this simplicity and charm are becoming perhaps a little arrogant and off-hand, and sometimes his partner is left dancing to herself.

ROSELLA HIGHTOWER, born in Oklahoma of half-Indian and half-American parentage, joined the Monte Carlo Ballet in 1938. In 1941 she left to join Ballet Theatre as a soloist. In 1946 she became the ballerina of the Original Ballet Russe. In 1947 she was acclaimed by New York critic, John Martin, as "La Hightower . . . Ballerina", after she had given her unexpected and brilliant performance of *Giselle* at the Metropolitan Opera House. In this performance she replaced after only a few hours rehearsal with me, the great Markova, who had been taken ill. Hightower has a technical brilliance that finds its match opposite Andre Eglevsky, but is shown to better advantage by George Skibine.

GEORGE SKIBINE . . . *Danseur Noble*. A handsome and elegant artist. Regaining a technique that was good, but never great, was no easy task after three years in the American Army. His Prince Sapphire in *Bluebeard*, and the title-role in Massine's fine ballet *Aleko*, are roles that no-one else has danced so well, or with more artistry and conviction.

MARJORIE TALLCHIEF, born of Indian and American parents, is one of two sisters, both becoming famous as dancers. Myrthe, Queen of the Wilis, in *Giselle* is perhaps one of Marjorie Tallchief's finest roles.

THE Giselle . . . The Sylphide . . . The Swan Queen . . . The Juliet . . . The Camille . . . The Taglioni . . . And that is ALICIA MARKOVA.

Choreographer-in-Chief

by DAVID RAHER

Zachary Solov has been appointed choreographer-in-chief of the Metropolitan Opera House, New York. Mr. Solov was called in by the Metropolitan's chief executive Rudolph Bing, in February of this year, to restage the dances in *Die Fledermaus* ; so successful were his efforts that he was invited to occupy the position recently vacated by the illustrious Antony Tudor.

THIS very young man (he is only 28) from Philadelphia has a list of accomplishments that would fill a page in a theatrical Who's Who and has a reputation for working with demon-like speed. In fact, Opera dancers who have been attuned to the leisurely, almost deliberate pace of his predecessor Antony Tudor, have difficulty in keeping abreast of him. But Solov has had to learn to work fast. Before coming to the Metropolitan Opera he completed a sixteen week engagement at the St. John's Terrell Music Circus in Lambertville, New Jersey, where he was detailed to choreograph, dance act and sing in revivals of hit musicals ranging from *Brigadoon* to *Show Boat*.

Solov's most striking qualities are an engaging boyish grin and a disarmingly warm personality. It reflects an optimism and self confidence rare in the theatre.

His early start in the theatre (at the age of eleven he performed on a children's radio programme, with which he stayed four years) enabled him to encompass most aspects of it. At fifteen he toured night clubs in a trio naively called *Three Tip Tappers*. He used his earnings from this to pay for ballet lessons. In 1939 he joined the Littlefield Ballet which he left shortly afterwards to be in the mammoth musical *American Jubilee* at the New York World's Fair of 1939. In the company with him was choreographer Michael Kidd.

During the winter of 1940 he returned to the Littlefield Ballet for a tour of Canada and America ; the repertoire included works such as *Cafe Society*, *Barn Dance*, *Terminal* and *Daphnis and Chloe*. Lincoln Kirstein drafted him into the American Ballet Caravan in 1941 for their tour of South America. As soloist with Eugene Loring's Dance Players in 1943, he did Alias in the American classic *Billy the Kid*. And in keeping with the all American policy of that company he temporarily changed his name to Carlson.

The army claimed his services for two years from 1943 until 1945 during which time he staged musicals at the rate of one a week. From Miami, Florida, where he was stationed, he was shipped to India where he imbibed Indian dancing and philosophy. London finally saw Solov at Covent Garden in 1946, when he appeared there with Ballet Theatre. His major roles were in *Fancy Free* and *Interplay*, both works admirably suited to his flamboyant personality. He remained with Ballet Theatre until 1949.

His first choreographic trial was a work called *Ethan Frome* to music by Norman della Joia, performed at New Hope, Pennsylvania in 1942. It was in the nature of an experimental ballet and did not make enough of an impression to be considered seriously for the Dance Players repertoire. The bulk of his experience has, of course, come from the previously mentioned St. John's Terrell Music Circus !

As I mentioned earlier, Solov's dances for *Die Fledermaus* have attracted much attention and applause from both critics and public. Unfortunately I have not been able to see this work. But the broad avenues of opportunity have been opened to this vital young man ; for in addition to restaging the dances in the Met's repertoire of Opera he will be entrusted with two new productions for this autumn, *Carmen* and *Aida*. The latter will be produced by Margaret Webster noted for her interesting productions of Shakespeare.

Zachary Solov (*Photo: Louis Melcome*)

With the Met's forty dancers (twelve of which are male) at his disposal and the confident backing of director Rudolph Bing, Solov should scale the hurdles easily enough. But can he superimpose a new vitality and broaden the scope of dancing in Opera without treading on the toes of operatic traditions ? Balanchine, Dollar and Tudor his predecessors at the Met, with vaster experience behind them, have not been able to cope with it, will he ? It is a challenge—no doubt about it !

A Modern class in the open air at Tring Park (*Photo: Colour Features*)

A ballet class in one of the beautiful studios at Lees Place, London (*International News Photos*)

So, you want to dance

by ANTHONY COWPER

3. CONE-RIPMAN SCHOOL, 23, Lees Place, W.1 and Tring Park

Continuing our series about ballet schools and ballet teachers, this month we introduce you to the famous Cone-Ripman schools, or to give them their proper title, The Arts Educational Schools.

THE Cone-Ripman schools (there are two of them, a residential school at Tring, Hertfordshire and a day school in Lees Place, W.1.) are not merely ballet schools. Although, as I think they would agree, they are perhaps best known for producing dancers, their curriculum covers all the arts concerned with the theatre, as well, of course, as giving a general education.

Before the war the Schools' two directors, Grace Cone and Olive Ripman, each had their own school. During the war years these were merged on evacuation, and from this merger arose the present organisation, now officially recognised by the Ministry of Education.

The school is co-educational and has a formidable number of pupils; 200 schoolchildren and anything from 60 to a 100 senior students in London, and 145 residential students at Tring. At Tring there is a large intake of students from the Commonwealth and the Colonies.

The syllabus of the Schools is divided into two parts; the educational curriculum and the vocational courses. The educational course is similar to many hundreds of schools all over the country, and all pupils take it up to the age of sixteen, preparing for the School Leaving Certificate, and occasionally for the Higher Schools Certificate. The vocational courses for the Senior School are five in number; the Ballet Section, the Modern Stage Section, the Drama Section, Music, and Art. All these titles are self-explanatory except the Modern Stage Section. This is intended to prepare students for the demands of the modern large-scale musical.

These courses are aimed at developing, more or less equally, the four branches of the Theatre—Dance, Drama, Music and Art. Thus although a pupil may specialise in any one of the five courses named above, they will receive a certain amount of training in all these four branches. Consequently while Tap Dancing is individual to the Modern Stage Section, Poster-Art to the Art Section and Play Rehearsal to the Drama Section, some subjects, like Ballet, Art, Mime and Speech Training are studied by all pupils irrespective of their principal subject. Children in the Middle and Junior Schools receive a general training in all of the vocational subjects, although in the Middle School there is a gradual emphasis placed on that art for which any individual child reveals a special aptitude.

This partnership between educational and vocational training ends when the child reaches the age of sixteen. From then onwards the training is limited to vocational subjects and is rather more specialised. Although none of the five sections are kept in water-tight compartments (even at this stage all students receive Speech Training and Ballet classes), it is presumed that by that time the student is training for a specific career in one or other branch of the theatre. Not only students who have followed on from the Educational School take these courses; there is also a large intake of students from other schools.

The advantages of this broad stage training are obvious. A child who proves in the long run to have no especial aptitude for ballet, may still make a successful career in one of the School's other branches. Also a general artistic education and background are of considerable assistance to dancers in their future careers. However for those children who have set their minds steadfastly on becoming dancers, the vital question about any school concerns the quality of its ballet tuition.

Apart from the advantages a stage-school offers, how good are the dancers produced by the Cone-Ripman method of teaching? Fortunately this is a question that anyone can answer for themselves by watching a performance of Festival Ballet. This company was formed on a *corps de ballet* almost exclusively made up of Cone-Ripman pupils, and the proportion of Cone-Ripman dancers now with the company is still extremely high. They can bear testimony to the quality of ballet teaching at the Arts Educational Schools.

Approach to dancing

by JOHN GREGORY

This is the first of a monthly series which will take the reader through every stage of the development of a dancer. The series is designed to answer the many questions that bother our readers. Follow the series from the beginning and see how great dancers are formed.

1. AGE

The dilemma of the would-be dancer is not uncommon these days. How many of us at some period of our lives do not yearn to express ourselves in movement? How many have not felt how satisfying it must be to acquire a mastery of one's body sufficient to interpret a great classical role? How many when thinking further have pondered dubiously how they should make a beginning in this most difficult and evasive art?

THE most suitable age for the student to start dancing is problematical. At first thoughts, and often first thoughts are best, one would say as early as possible. The age of 9 or 10 years has been laid down as the most convenient time to begin serious dance training. At this age no child really knows what he or she would like to do in the world. Some children take naturally to dancing, some are apathetic, but are sent against their wills by ambitious, and sometimes frustrated mothers. Some children grow to like it, some to hate it, some accept it as a matter of course. Others love it and work with devotion while many like, it, only superficially, and are more dazzled by the glitter and glory that a stage career promises.

With all the advantages of an early start, the result may sometimes still be disappointing, for the growth and development of the child can never be foreseen, or guaranteed. Anatomical development cannot be controlled, even though ballet training builds the dancers'

body proportionately. There are matters of natural development peculiar to the individual, heavy bone structure, abnormal height, glandular irregularities, even illness, that may blight the possibilities of the young student. But taking for granted nature's wiles, there are often other obstacles.

The child's mental development is often in danger of being arrested if the greater part of its time is given up to dance training and physical exercise. It is obvious that the education of the child suffers because there is not time for all. I have frequently observed that dancers who began their training from the early age of 8 or 9 years, were almost completely devoid of intellect. They knew nothing of life, other arts, or history, in fact they appeared to have little comprehension of anything save the mechanics of their own particular art. I say mechanics because very often they knew only that part of the art which they have learned as executants, they knew nothing of the aesthetics, the drama, or the music which are all components of ballet.

Of course methods of teaching or lack of method are often to blame for turning out such shoddy dancers, but despite this, I have found that dancers who began later in life, after the age of 14 or 15 years, and even after 20 years, although they often lacked virtuosity, have displayed far more depth and artistry and a higher approach to their art. Their mental attitude was fully atuned. It was obvious they came to dancing, not because they were put there by their parents, but because it was what they themselves wanted to do. They were aspiring artists who had found themselves.

I think we might conclude that there can be no set age for beginning, no definite rule; what would be right for one pupil, would be wrong for another. Too often a brilliantly promising child has been driven and forced till the talent died in protest; in the other extreme a talent has often been lost because it had been left too late to be able to respond.

There can be no hard and fast rule then, but we might safely say that two or three lessons a week for the keen child from 8 to 9 years onwards till 14 or 15 years then an intensive training (of not less than one and frequently two classes a day), for 3 but preferably 5 years.

According to expert theories, it takes 3 years to build a dancer's body, 7 years to make a dancer, and 10 years to create a finished artist. To-day, given suitable conditions, I believe it is possible to make an outstanding dancer in 5 years.

I do not believe it is ever too late to enjoy dancing, and seldom too late to achieve a mastery of the art, so long as the heart desires it, and the mental apparatus is atuned. But of course the later the beginning, the harder will be the way. However, and this may give heart to those who do not find the dance in their infancy, I once knew an old lady who took up ballet at 50, and could do quite amazing things. I actually supported her on point, when she was over 60 years.

Dancing is for the young in heart. And the heart is as young as it feels.

Dancers you will know

by CLIVE BARNES

Normally our feature " Dancers you should know " is given over to junior dancers whose talents we wish to bring to the notice of our readers. This month we are including two dancers who are senior solists with Sadler's Wells Ballet. They are known to you but we believe they are destined to be known far better. Their dancing has been one of the most hopeful aspects of the recent Covent Garden season and is proof of the general improvement in British male dancing. Next month we shall present two more.

GILBERT VERNON

Born in South Africa; joined Sadler's Wells Ballet (under name of Gilbert Brasler) in 1947; *first danced a Fool in* Tricorne. 1948, *created role in* Clock Symphony, *danced* Florestan—pas de trois 1949, *danced Snob in* Boutique 1950, *created part in* Ballabile, *danced Blue Boy in* Patineurs. 1951, *danced Paul in* Wedding Bouquet, *Dancing Master in* Rake, *Bluebird and* Giselle—pas de deux.

AN extremely variable dancer in every respect, occasionally excellent, frequently good, sometimes disappointing. For example, he has given some deplorable performances in *Patineurs*, yet others have been quite good. Usually at his best as Paul or the Dancing Master, perhaps his most notable achievement to date (I have not yet seen his Bluebird) are his appearances as the Snob. Here his perfect timing (also evident in *Ballabile*) and his sense of character, allied to his dancing ability enabled him to give a gem of a performance. Were he always at his best he would be one of the most notable dancers in British ballet.

KENNETH MELVILLE

Born in Birkenhead; scholarship to Sadler's Wells School; joined company in 1946, *first main role* Florestan—pas de trois. 1950, *created part in* Ballabile; 1951, *danced Caricaturist in* Mamzelle Angot.

GOOD all-round technique and good partner. Like Chatfield he has shown a great improvement this year. Like Macmillan only a leading role brings out his best, and he is occasionally capable of very indifferent performances in the *corps de ballet*. Dances one of the Black Knights in *Checkmate* with considerable success, but his full potentiality was not revealed until he was given the Caricaturist in *Mamzelle Angot*. In this not only was his dancing far better than might have been expected, but he succeeded in making a real character out of this somewhat stock figure. A few days after this is written he is to dance Albrecht for the first time; his performance in this could be a pointer to his future career.

The photo above of Gilbert Vernon is by Gordon Anthony. The one on the right of Kenneth Melville is by Maurice Seymour.

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SADLER'S WELLS AT COVENT GARDEN

THE season that ended at Covent Garden on Saturday September 29 was memorable for the fact that many dancers started to emerge from the obscurity that has cloaked them far too long. The season also brought a new production of *Giselle* which is now well worthy of our first company.

James Bailey designed new sets, and also re-designed and altered some of the costumes. Both sets are good and they have been excellently lit by John Sullivan. The costumes also have been vastly improved though there could be more variety in the peasants. There could also be a bit more magic about the second act but why quibble when everything else is so good.

De Valois has revised the production and all the old faults have been rectified. Boys have been introduced into the first act and they dress the stage so that the village does not look so amazon-ridden. The dance for the girls with the grape baskets is charming and the crowning of the vintage has been partially restored. The Burgmuller peasant *pas de deux* (never used in previous Covent Garden productions) has been made into a cabaret for the Duke before retiring. This was extremely well danced by Rowena Jackson and Kenneth Macmillan on the first night and later by Jackson and Gilbert Vernon. Although this *pas de deux* does, to a certain extent, break the narrative it is nevertheless a welcome addition.

What an improvement also in the playing of the minor roles! Julia Farron and Alfred Rodrigues gave dignity and humanity to the Duke and Princess. That not so arch-villain, Hilarion, was most convincing in the hands of Leslie Edwards and Franklin White; the latter giving a quite new and more sly interpretation.

Beryl Grey made a welcome return as the Queen of the Wilis. More than any other dancer in the company, with the exception of Fonteyn, her personality seems to fill the stage and overflow into the auditorium. This role was also given with unexpected nastiness by Rosemary Lindsay and was her best role to date.

The title role was danced during the season by Moira Shearer and Violetta Elvin. The former is so beautiful, so aristocratic, that never was it possible to believe in her as a wander-witted peasant. She has improved vastly since she first danced the role several years ago and it is hard to find fault with her technically but there are certain roles for certain people and this is not Shearer's role. She will probably always give a good performance but I very much doubt whether it will ever be truly great. I should be very happy to be proved wrong.

Elvin, on the other hand, judging by all reports started off not too well. Owing to a clash of first nights it was impossible to see these early performances. On the last matinee of the season she seemed to be shaping very well indeed. Hers is the Giselle of Chauvire, not of Markova. She is earthy and full-blooded. It is the perfect sketch that only need the details filling in. She has the temperament to give it in the grand manner; to come down to the footlights and play a little outside the ballet. She needs to learn to "deliver" her performance. She is not English so she need not attempt to play it in an English way. She should get rid of her *Swan Lake* arms, they are not right in this Bavarian autumn. If she continues to develop as rapidly as she did in those two weeks, hers should be one of the greatest interpretations of our time.

The most pleasant surprise were the two Albrechts of Rassine and Melville. On the first night the former gave a fine performance and danced one of the best second act variations to be seen for many a long year. Kenneth Melville dancing his first principal role with Elvin on the September 29 matinee, came on to the stage with an authority usually only acquired over the years. He was the young boy very much in love and it was possible to rejoice in his happiness and feel for his grief. He has a good figure, looks handsome and the whole way through his complete sincerity was obvious. Seldom have I seen such an assured first performance.

The company opened a short provincial tour at the Davis Theatre, Croydon, on October 1. By arrangement between Mr. Alfred Davis and Mr. David Webster there was a special matinee for school children (who paid 1*s.* 9*d.* per head) on October 11. The theatre seating 3,700 could have been sold three times, so the seats had to be balloted for. The performance of *Coppelia* marked the welcome return of Pamela May in a full-length role. She danced brilliantly and got an enormous and deserved ovation from the children.

The next Covent Garden season starts on November 21. The new Massine work, *Donald of the Burthons*, will be given sometime around December 10. **P. W.**

SADLER'S WELLS THEATRE BALLET

THE company opened at The Capitol Theatre, Quebec, on October 5 and we hope to be able to report their progress in our next issue but the critic of the Montreal Star in praising the company said they "represented the spirit of youth incarnate and that *Coppelia* was a gorgeous picture of beauty, colour, grace and gaiety."

Of the final season at Sadler's Wells, Clive Barnes writes:

THE repertoire for the company's brief pre-export season in Rosebery Avenue was understandably limited, consisting, apart from the two new classical revivals, of only five ballets. *The Haunted Ballroom* is anything but a favourite ballet of mine, but David Poole gave a fine, barn-storming performance as the doomed Master of Treginnis. Pirmin Trecu's elusive quality was well-served by the role of the Stranger Player, although I would prefer someone of more sylph-like proportions than Stella Claire to play Alicia.

Khadra does not wear especially well. Small changes have been made to the detail of the blue screen at the back of the set, which now looks heavy and clumsy. Franca's groupings are frequently charming, but the confusion of the ballets' dramatic basis is still apparent. Michael Hogan was not at his best as The Lover, but both Maryon Lane and Svetlana Beriosova were suitably languorous as His Lady, and Sheilah O'Reilly, who has lost a lot of weight and is now dancing extremely well, gave a piquant performance of the title role.

The two Cranko successes, *Pineapple Poll* and *Harlequin in April*, have both been given this season by new casts.

Nina Stroganova as the lovesick school girl and Vladimir Dokoudovsky as one of the principal Cadets in Lichine's Graduation Ball. *This is one of the best works in the recently reformed Original Ballet Russe*

Pineapple Poll is an excellent closing ballet, but is not improved by the addition of four dancers to the *corps de ballet*, which has the effect of crowding the stage and muddling the ballet's choreographic design. Donald Britton danced Captain Belaye with verve and aplomb, his Hornpipe in the last scene being particularly commendable. His short stature, not flattered by the costume, prevented him from presenting the dandyish elegance of David Blair's gallant Captain, and he tended to broaden some of the comedy almost to the extent of overplaying. This could also become a fault of Lane's Poll, but most of her very personal touches were kept well within the bounds of Cranko's conception. Her dancing was good and spirited, and her coarse, racy characterisation is perhaps nearer to the heart of Portsmouth Dockyard than the dazzling, but somewhat refined Poll given by Fifield. Maureen Bruce's Blanche was amusing without having quite all of the open-mouthed, wide-eyed stupidity that makes Stella Claire's so riotous.

The most interesting cast changes were in *Harlequin in April*, in which Trecu appeared as Harlequin, Bruce as Columbine and Donald McAlpine as Pierrot. Trecu was excellent and gave one of his very best performances. He not only danced well but brought out the poetry of Harlequin's blind mirth, his o'er-vaulting aspirations and his eventual disillusionment. His conception of the part as a hesitant but eager, ever-searching figure, by turns delighted or dismayed at life around him, carried complete conviction. He was considerably assisted by Bruce's sensitive and sympathetic Columbine and McAlpine's Pierrot, more blustering and less self-confident than the role's creator. The original cast, Blair, Miller and Holden, have by now improved and deepened their portrayals, and one hopes that New York will be given the opportunity to see both casts of this sincere and, despite a few minor faults, intensely moving ballet.

The company, following the Rambert precedent, has added the Act I *Pas de Trois* to their production of *Swan Lake Act II*, in which it is danced by a "First Huntsman and two Swan Princesses". While one is glad to see this company dance the *Pas de Trois* in any circumstances, it must be admitted that in this position it adds dangerously to the divertissement element in what is supposedly a dramatic ballet. However probably only the extreme purists will raise much objection, although as it now stands the ballet is a little long.

In this ballet, as in *Casse-Noisette*, Beriosova is partnered by Robert Lunnon. Lunnon is an exceptionally tall dancer who appears to be a sound partner (we have not been given the opportunity of seeing him in a variation), but most certainly needs to have his costumes specially designed with his stature in mind. Not perhaps so good in this as in *Casse-Noisette*, as yet he has not worked out an interpretation of Siegried and must rid himself of the unfortunate habit of occasionally bending his legs inwards during lifts. Britton's spell in the Forces does not seem to have affected his dancing and he gave a beautifully easy and virile performance of the *Pas de Trois*. Lane was also excellent in this, but although Miller danced well enough in the coda, her variation could be improved. Doreen Tempest was good as a Leading Swan. This and, more particularly, her dancing of the Lane part in *Casse-Noisette* makes her a dancer to watch out for when the company return from America.

C. B.

ORIGINAL BALLET RUSSE

IT was not fair on anybody to present this company to an audience, consisting of all the London critics, after only a month's rehearsal. The name of Colonel de Basil still means a great deal in spite of a very unfortunate post-war season at Covent Garden.

On Monday, October 1, at the Wimbledon Theatre, the opening programme consisted of *Aurora's Wedding*, *Paganini* and *Graduation Ball*. The only point in reviving the former is if there happen to be some dancers in the company to be displayed. Diaghileff salvaged the shattered pieces of his great *Sleeping Princess* and joined the best fragments together, rather haphazardly, into a single act. Latterly there have been so many revivals of the full-length work that this hotch-potch is unnecessary, specially when it receives the sort of performance that it now gets. Inge Sand, a charming soubrette from Copenhagen, is no Aurora. Physically and technically she is wrong. Let us hope that she can soon be seen in the type of roles in which she excels. Dokoudovsky was suffering from a bad toe so it was impossible to pass fair judgement on his Bluebird but he had fine elevation and gave a professional air to something that otherwise appeared very amateurish.

Paganini was never the best of Fokine's ballets and it achieved some sort of effect in the old days because it was spectacular and used Rachmaninoff's lush variations on a theme of Paganini, perfect cinema background music. Given on a small stage to a rather indifferent orchestra, it now has little to offer. The mystery of the first scene with the violinist playing on a rostrum surrounded by the elements which seek to destroy him, has completely vanished owing to insensitive lighting. Without Riabouchinska the Florentine scene has little point and Inge Sand never suggested the spellbound girl dancing into an ecstatic trance (the conical hat was missing also). The final scene regained a great deal of what it ever had with Stroganova as the Divine Genius. Dokoudovsky gave a compelling portrayal of the great violinist and Norman McDowell was good as a Florentine Youth.

It remained for Lichine's *Graduation Ball* to give life to the evening. This straggling divertissement about a mixed party in a girl's school makes a good "closing" ballet in the same vein as *Beau Danube*. Stroganova was excellent as the lovesick pigtailed girl, so also was Dokoudovsky as the chief Cadet though he tended to exaggerate everything too much. Vassilkovsky failed to twirl his drumsticks and the Drummer's dance lost its impact. Joan Tucker was good in the *fouette* competition, but she had no competition. The whole company danced the work with verve and gave a feeling that they were enjoying themselves.

It may seem hard to criticise a first performance in this way but the company are using a very distinguished name and they are taking these ballets to many towns all over the country. A vast number of people will be under the impression that they are seeing the company that in the 'thirties gave the world so many great dancers and ballets. When compared to that company this present group is but a feeble shadow but when thought of as a new company, with not enough time to rehearse, then these young dancers are giving a very good account of themselves and should one day be worthy of the name they bear.

P. W.

RAMBERT BALLET

THE Silver Jubilee season at the King's Theatre, Hammersmith opened on October 15 for two weeks. David Paltenghi's two works created for the festivals at Canterbury and Bath, *Canterbury Prologue* and *Fate's Revenge*, had their first London showing. Full report of the season will be given next month.

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INTERNATIONAL BALLET

WE very much regret that Denys Palmer was given as dancing Frantz in *Coppelia* at Festival Hall (DANCE AND DANCERS, October 1951, page 23). This should, of course, have read Ernest Hewitt.

Owing to difficulties about labour permits to work in this country, Vladimir Brosco had not returned to the company at the time of writing. It is hoped that he will be back shortly.

FESTIVAL BALLET

THE season at the Golder's Green Hippodrome September 17 to 29) was the last chance that London had of seeing the company for many months to come. During their last week here, they had completely recovered their old form (the result of holidays was most apparent during their seasons in Brighton and Croydon) and on the last night, Markova danced a Giselle which seemed almost more fabulous than usual if such a thing was possible. The following week in Glasgow she wrenched some bones in her foot and was unable to dance for several weeks.

Nicholas Beriosoff is busy rehearsing the company in *Coppelia* for the Monte Carlo season.

GRAND BALLET DU MARQUIS DE CUEVAS

THE company which opened at the Cambridge Theatre October 8, was smaller and more compact than the company we saw at Covent Garden two years ago. The principal dancers were Hightower, Tallchief, Toby, Skibine, Zoritch and Golovine.

The dancing all through the season was the most distinguished that we have seen in England during this very crowded year. The company works more as a group than before and John Taras, *maitre de ballet*, has certainly instilled a lot of discipline; everything, for better or worse, bears his signature. Some of the ballets left a lot to be desired and the production of the classics was mainly unfortunate. The season will be dealt with in full in our next issue At the time of writing the most important features have been—the continued development of Hightower, the spectacle of a fabulous new male dancer in Golovine, the technical improvement in Tallchief, the fine partnering of Zoritch, the beauty and youthful quality of Andrea Karlsen, the realisation that Balanchine's *Night Shadow* Taras' *Designs with Strings* are now modern classics.

INTERNATIONAL DANCE FESTIVAL

THE International Dance Festival at The Royal Festival Hall on September 3 provided an occasion for the expression of international understanding and goodwill which is not often found these days.

The Yugoslav Folk Dancers and Singers opened the programme and, with their fascinating costumes and fine choral singing, were undoubtedly the popular success of the evening.

The Northern Irish Dancers, with violin accompaniment, and the Scottish Dancers with bagpipe or violin accompaniment gave more familiar performances, but both groups brought such freshness and grace to all they did that there was no doubt finally about the real appreciation given to them.

Two groups from Spain were just about as strongly contrasted as they could be. One felt that those from Salamanca were as "folky" as the village pump in their homeland.

The Cordoba Dancers were exactly what one thinks of in connection with Spanish dancing. Elegant and beautiful, their performance was exciting and stimulating, and caused one to wonder whether there is any difference at all between the professional and amateur dancer in Spain—until one saw Pilar Lopez at the Cambridge later.

FILMS

LA BELLE QUE VOILA

WHETHER one considers this as a ballet film, or as a film about the ballet, it is equally difficult to proclaim it a resounding success. Unfortunately for the ballet-fan, it is more in the second category, with its typical Vicki Baum story of the young girl dance student loving unwisely a young sculptor, who very properly leaves her, because she threatens to be a danger to his art. Foolishly, however, he returns with equal suddeness at the very moment that his sweetheart is about to conclude a less honourable but immensely more advantageous misalliance for the sake of her own art. Casually dissuading a would-be suicide who happens to be meditating *felo de se* outside the door of the bedchamber, he applies his revolver to the task of destroying his young lady. The rest of the film is devoted to the three-year struggle of the girl, (miraculously survived), to rescue her impetuous lover from his deserved but regretted jail sentence. She applies herself with equal ardour to becoming a star of the Opera, and the friend of as many influential gentlemen as may conceivably aid her double purpose. Succeeding in having her lover released, so secretly that she herself is unaware of this, she is surprised by that rash young man at what appears to be a convention of the influential gentlemen, in her now palatiae bedchamber. The shock of the young man's entry and his departure-for-ever, ten seconds later, brings about a heart attack from which the star dies. This story could have been supportable since it is reasonably acted by Michéle Morgan and Henri Vidal, had it been the peg on which to hang some good film ballet. Unfortunately Ludmilla Tcherina spent most of her time on the screen as a furious rival ballerina, and was seen dancing only for a brief minute with her Edmund Audran. This last record of the partnership unhappily ended by Audran's tragic death (in a car accident, a few weeks ago) is in itself worth seeing since Tcherina dances beautifully for the small space of time.

J. H.

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LES BALLET DES CHAMPS-ELYSÉES

NEXT month we hope to publish a full report of the Paris season which ran at the Empire Theatre from October 3 until the end of that month.

One of the most interesting features has been the use of English talent—two choreographers, Staff and Gore, and Paula Hinton as principal dancer. Staff's *Romanza Romana* was first given during the first week of the season. To music of Pierre Petit, it had decor and costumes by Guillaume Gillet. The book concerned the romance of a young man (Skouratoff) and a young girl (Darmance) in a tourist-infested part of Rome.

Roland Petit's beautiful *Les Amours de Jupiter* was also revived with Arova as Europa, Violette Verdy as Leda, Dalba as Danae, Mendel as Ganymede, Traline as Juno. Fosca was Jupiter in his various disguises.

The Gore ballet was scheduled for October 25.

The great success of the season at the time of writing, has been Ruth Page's *Revanche* based on and using music of, Verdi's *Il Trovatore*. The settings by Clave are said to be sensational.

BALLET THEATRE

THE autumn season at the Metropolitan Opera House lasted from September 20 to October 7. In addition to the usual repertoire the following works were given—Fokine's *Blue Beard* was revived by Lazowski on September 26. Nijinska restaged *Princess Aurora* on September 21. Babilee revived his *Tyl Eulenspeigel* on September 25.

Following an American coast-to-coast tour lasting through until April 1952, a near East tour is planned and a European tour which opens in Naples on April 24. The company will travel with the co-operation of the Cultural Relations Division of the Department of State. This department's aid was enlisted when the company came to Europe last year and for the South American tour this year.

A permanent school in association with Ballet Theatre opened on September 17 with Bronislava Mijinska as director. It will be known as Ballet Theatre School.

D. R.

Nicholas Magallanes, leading male dancer in New York City Ballet, in Jerome Robbins' ballet The Cage, *which was first given on June 7 of this year. The music was Stravinsky's String Concerto in D, and the costumes were designed by Ruth Sobotka. The book was based on the story of the preying mantis who devours her partner immediately after mating. The Greek Amazons also established a cult completely apart from men except for procreation, crippling or destroying their male offspring.*

Nora Kaye took the role of The Novice; Yvonne Mounsey, The Queen; and Magallanes and Michael Maule, the two Intruders. (*Photo: Walter Owen*)

Of Todd Bolender's Miraculous Mandarin *given in the recent season, Ann Barzel writes: "It is the sort of ballet London does not like though New York found it terrific. I liked it too but was the only one reading some sort of social significance into the thing. I have vague recollections of reading something once about a Mandarin, representing The People, Idealism or something deathless like that, who could not be killed. Anyway Hugh Laing was wonderful and Melissa Hayden turns in another of those terrifying, sensual performances that make one forget what fine classical technique lies behind it.*

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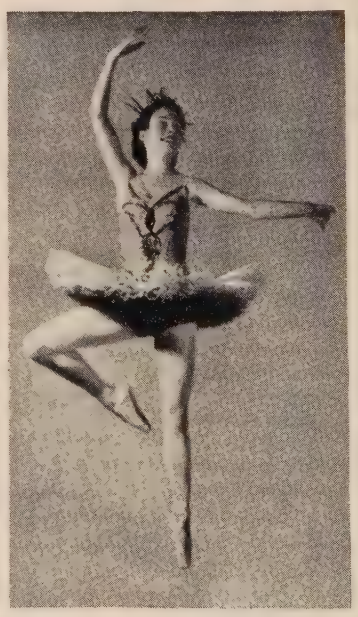

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THE recruitment and training of dancers for ballet in the Soviet Union, through each company's own school, was the theme of Violetta Elvin's address to the London Ballet Circle at the Salle Erard on September 16.

Members were anxious to know more of ballet at the Bolshoi Theatre, and Miss Elvin, who was herself trained at the famous school and later danced with the Bolshoi company, was well able to satisfy the many questioners.

She told how, from some thousands of applications, only about 50 children were chosen for training each year. Of these, only few remain at the end of the course of nine years' training, the annual intake into the company being about five.

Miss Elvin pointed out that no system, however carefully worked out, could accurately assess the potential talent of a small child; and told how the great Semeonova was actually rejected at her entrance examination. Only the coincidence of the school director bearing the same surname made her brilliant career possible; he had found her in tears in the school corridor and took pity on her.

Miss Elvin stressed the individual approach and thoroughness of the training and the freedom from worry and overwork enjoyed by Soviet dancers, and the careful choice of properly qualified teachers. She also paid a tribute to the teachers in this country who had helped her in her own work.

DURING September classes were taken by John Field and Franklin White on evenings free from Covent Garden, and the Spanish classes under Consuelo Carmona and Angelo Andes were continued with success. Stanley Judson, an original soloist with the Sadler's Wells Company, who was recently a guest teacher is to be the Resident Tutor in classical ballet from October 1. A special class for beginners will soon be inaugurated with a well known dancer as teacher.

Details of the new season beginning in November will be announced shortly. Applications for membership should be sent to the Secretary.

Community Association Ballet Group. Sec: B. A. Lodge, 29, Hetley Road, London, W.12.

THE main object of the group is to train dancers for the Community Association Operatic and Variety Group productions. Many of the dancers are young people who began training in their teens, with whom great success has been achieved.

BRISTOL

Bristol Ballet Club. Sec: Miss S. K. Bain, 1, Greville Road, Bristol, 3.

THE season opened on September 23 with an audition for dancing members at The Folk House, College Green. This was followed by the Annual General Meeting. On September 26 at 6.30 at The Social Centre, Old Market, the weekly production classes were resumed. Rehearsals for *Les Sylphides* and other ballets will take place at these weekly classes. There is also a weekly class for amateurs on Monday nights. On October 7 a lecture demonstration of Spanish Dances was given at the Westmoreland Hall by Miss Eva Montero.

On Sunday, November 11 at 3 p.m. there will be a class by Miss Marion Knight of the Arts Educational Schools, (Cone-Ripman) and on Sunday, December 2 at 3 p.m. a Modern Ballet class by Mr. Bert Stimmel of the Buddy Bradley School, both in the Westmoreland Hall.

Non-dancing members may attend all classes.

NEWCASTLE

Newcastle-upon-Tyne Ballet Club. Sec: Miss Winifred Patterson, Benwell Grange, Newcastle-upon-Tyne, 5.

THE club is in need of new ideas for ballets, and stories, with suggestions for music, will be welcomed from those members who feel that they have a ballet in them.

On Sunday September 9 there was a communal dance session at The Kinaird Hall, with Scottish and Scandinavian Dances organised by Peggy Chaytor and Joan Ritchie. On October 7 there was a recital of recorded Ballet Music and a demonstration by Peggy Chaytor and Margot Hastings of children's training methods. On October 21 there was an Open rehearsal and on November 4 there will be a make-up Rehearsal (open to all members) for the annual public performance on November 6 and 7, at The Little Theatre, Gateshead.

LEEDS

Leeds Ballet Circle. Sec: Mrs. Frances Sowden, Moor Head, Gildersome.

IN a series of lectures and demonstrations held during the past months, the most outstanding was the visit of Dame Ninette de Valois, which took place on August 16, at the City Museum. A large audience welcomed her, and for over an hour Dame Ninette spontaneously answered questions from the audience with great assurance, authority and charm.

On October 18 there was a programme of films of the Ballet, at 18 Blenheim Terrace, where meetings are now held. Mrs. Audrey Howard, 154 Otley Road, Leeds 6 will be pleased to send details to those interested in the club.

SHREWSBURY

The Shropshire Ballet Club. Sec: Mrs. Verna Mynett Holywell House, Bradford Street, Shrewsbury.

THE First Annual meeting of the club was held recently at the Raven Hotel, Shrewsbury, with Miss Rosa Hubbard as President. Mrs. T. C. Morgan is Vice-President. The unanimously elected chairman was Miss Wendy Everest.

Mrs. G. K. Mynett is Honorary Secretary and also Vice-Chairman, Miss Audrey Edmonds is Assistant Secretary, and Mrs. Helen Shone is Treasurer.

The Secretary first defined the aim of the Club, "To promote the interest and appreciation of Ballet, the art which is gaining considerable force in our cultural life, throughout the County". The meeting showed great enthusiasm and volunteers were enlisted for the piano, clerical work, publicity, and the loan of electrical gramophone equipment. Members will also be instructed in Elocution and Dramatic art.

WORTHING

Worthing Ballet Club. Organiser: Joan M. Howe, The Studio, Augusta Place, Worthing.

THE organisers are endeavouring to establish an organisation which will act as a link between the classroom and the professional stage, by giving young dancers, designers and choreographers an opportunity to put their ideas in practice. Among the many young dancers seen at the four performances which have been given since the club was founded was John Sale, who won a scholarship to Sadler's Wells School and is now with the Sadler's Wells Ballet.

ASSOCIATION OF BALLET CLUBS

THERE are now 46 ballet clubs throughout the United Kingdom, and the Association of Ballet Clubs acts as a kind of "Equity" on their behalf, giving advice on the many difficult aspects of running a club, arranging lectures, demonstrations and film showings.

The Association's annual meeting, held at the R.A.D. premises in London, brought delegates from all parts of the country. One of them, Mrs. Moody, representing the Manx Ballet Club, made the journey by air.

The chairman, Mr. G. B. L. Wilson, paid a tribute in his opening address to British ballet criticism. Balletomanes in other countries, he said, envied us more than anything else for our ballet press, magazines and books.

After the formalities and the election of a new committee, there was a spirited discussion.

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Ballet Dates

SADLER'S WELLS BALLET

October 29 Theatre Royal, Glasgow.
Winter season at The Royal Opera House, Covent Garden opens on November 21.

SADLER'S WELLS THEATRE BALLET

The company is on a six-month tour of Canada and the United States.

November
2 The Auditorium, Grand Rapids (1 performance).
3 Pabst Theatre Auditorium, Milwaukee (1 performance).
5 Northrop Auditorium, Minneapolis (4 performances).
8 Orpheum Theatre, Omaha (1 performance).
9 Municipal Auditorium, Sioux City (1 performance).
10 KRNT Theatre, Des Moines (1 performance).
11 The Auditorium, Denver (4 performances).
15 Salt Lake Theatre, Salt Lake City (4 performances).
19 Civic Auditorium, Seattle (4 performances).
22 Municipal Auditorium, Portland (4 performances).
26 Strand Theatre, Vancouver (8 performances)

INTERNATIONAL BALLET

November
5 Theatre Royal, Birmingham.
12 Hippodrome, Bristol.
19 Streatham Hill Theatre, Streatham (two weeks).

December
3 Golders Green Hippodrome (two weeks).

FESTIVAL BALLET

October
29 Empire Theatre, Sunderland.
November
5 Empire Theatre, Edinburgh (two weeks).
19 Hippodrome, Birmingham (two weeks).
December
25 Theatre de Monte-Carlo (five weeks).

RAMBERT BALLET

October
29 Gaumont Theatre, Chester.
November
5 New Theatre, Hull.
12 Connaught Theatre, Worthing.
19 Arts Theatre, Cambridge.
26 New Theatre, Northampton.

BALLET WORKSHOP

Performances every Sunday except first in the month at THE MERCURY THEATRE. At 8 p.m.

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CONTINENTAL BALLET

November
5 Winter Gardens, Morecambe.
12 Theatre Royal, Huddersfield.
26 Hippodrome, Darlington.
December
3 Civic Theatre, Worthing.

DANZAS LATINO AMERICAN for a season of about four weeks from October 17 at ADELPHI THEATRE, London.

PEARL PRIMUS and her Negro Dancers from October 31 for a season of about four weeks. PRINCE'S THEATRE, London.

ROSARIO AND ANTONIO at the Cambridge Theatre for a five-week season starting November 12.

SUSHIL KUMAR and company of Indian Dancers at Watergate Theatre, The Strand, November 13 to 18.

THE ORIGINAL BALLET RUSSE OF COLONEL DE BASIL

October
29 Opera House, Manchester.
November
5 New Theatre, Oxford.
November
19 Theatre Royal, Newcastle (two weeks).
December
3 King's Theatre, Glasgow (two weeks).

Owing to lack of space we could not include Ballet Correspondents this month, it will be resumed in December.

We have received many requests for a new photograph of Babilee. Here he is with his wife Nathalie Phillipart in his ballet L'Amour et son Amour.

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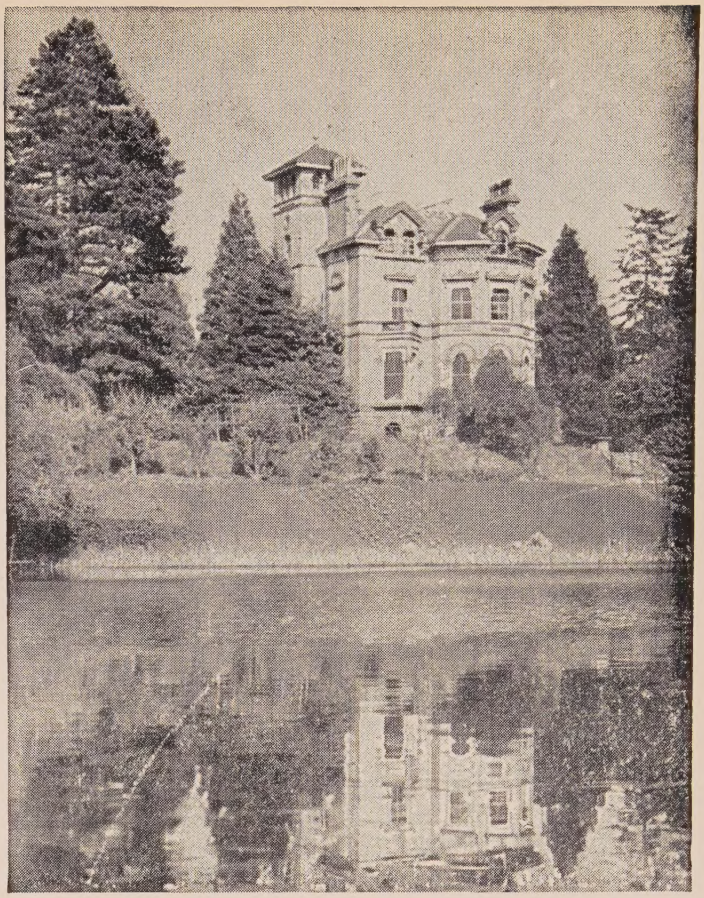

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